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JAINA TEMPLES OF WESTERN INDIA

By

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PUBLISHER'S NOTE

I am very glad to place in the hand of readers this valuable work of Dr Harihar Singh, which embodies the results of his thesis *Jaina Temples of Western India* approved for the Ph. D degree by the Banaras Hindu University in 1976

The P V Research Institute, which is an organ of Shri Sohanlaljain Vidya Prasarak Samiti, Amritsar, awards Research Fellowships to its research scholars for a period of two years, and subsequently publishes the results thereof The primary aim of this Fellowship is to produce young scholars in the field of Jainology Many research scholars have availed this opportunity for writing theses for their Ph D. and D Litt degrees The present work of Dr. Harihar Singh is the result of the same endeavour The grant of Fellowship awarded to him was received from Shri S. V Lathia of Bombay

The Jainas have left no subject worth the name untouched They also have immencely contributed to the art heritage of India But unfortunately no independent and scientific research work has been done on the Jaina temple architecture The present work is a fine attempt in this direction, and I hope it will serve as a milestone for further researches in this field of Jainology

As Secretary of the Samiti it is my very primary duty to record here a sense of gratitute to those who helped in bringing out this voluminous work At the very outset I must thank the author for the great pains he took in preparing this work and also for seeing it through the press. I also thank Dr. Sagar Mal Jain, Director, P V Research Institute, Varanasi, and other staff members of the Institute for their kind cooperation in the publication of this work I express my gratefulness to the Trustees, Sheth Anandji Kalyanji, Ahmedabad, for offering a grant of Rs. 15000/- and to M/S Nuchem Plastics Ltd , Faridabad, for a grant of Rs 20000/- (given in memory of Late Shri Shadilal Jaina, Ex-President, Shri Sohanlaljain Vidya Prasarak Samiti, Amritsar), which facilitated the publication of the work Lastly, I express my thankfulness to Muni Shri Jambuvijayji, Pt Dalsukh Malvania, Ahmedabad, Shri R D Desai, Ahmedabad, Shri Shrenik Bhai, Ahmedabad and Shri Gulab Chand Jain, Delhi, who have been very instrumental in this publication.

B N Jain
Hony. Secretary
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PREFACE

The present thesis is a study in the architecture of the Jaina temples of Western India datable upto the 13th century A D Here, all the Jaina temples of Western India have not been taken up, only those of Gujarat and Abu (Rajasthan) have been discussed The magnificent Jaina temples at Abu have achieved international renown And it must be added that Gujarat region is also particularly rich in Jaina temple architecture A complete study of the Jaina temples of Gujarat alongwith those at Abu, therefore, could easily claim to present a very representative picture of the Jaina temple architecture in Western India.

The pioneer exploratory work on the archaeological antiquities in the region of Western India was done by James Burgess and Henry Cousens These were published as independent monographs or in various reports of the Archaeological Survey of India The reports of these authors, though brief, are of primary importance for the study of the art and architecture of the region They enlist all the Jaina temples of the area and are accompanied by plans and general views of these temples Since the publication of the reports of Burgess and Cousens, no first-hand study of these monuments in any greater detail has so far been made Their reports have served as basic material for the subsequent writers, and, in fact, they are now the only source of information for such monuments as the Jaina temples at Sarotra, Sejakpur and Ghumli, which have since disappeared It is a fair assessment, however, that these reports, though very important, are also very brief and leave out much relevant information It must also be added that in the *History of Indian and Eastern Architecture*, vol II, James Fergusson and James Burgess have discussed the Jaina temples of India including those of the region under reference in the section entitled 'Jaina Architecture' The account of Jaina architecture in this work also is far from being complete The authors have briefly discussed only the Jaina temples of Abu, Girnar and Shatrunjaya, the others being left without any reference

When these savants took up their pioneering work not much had been done in the field of literature But now the situation is changed More and more texts have come to light containing a variety of welcome information Ancient texts on architecture such as *Samarāṅganasūtradhāra*, *Aparājitaprcchā*, etc, are now available in well edited form These provide us with architectural terms in regard to the Western Indian temples Similarly, some Jaina texts contain incidental notices which help us in fixing the dates of some of the temples For example, the *Nemināthacariu* of Haribhadra informs that the *rangamandapa* and the seven elephants in the *hastiśālā* of the Vimalavasahī at Abu were built by Prthvīpāla Similarly, the *Purātana Prabandha Sangraha* states that the Neminātha temple at Kumbharia was built by Pāsila in V S 1198 (1136 A D)

Several other modern scholars have dealt with the Jaina temples of Gujarat, rarely in independent research papers, but often in monographs as parts of larger studies dealing with the Gujarat region. With a few exceptions, however, all these studies are of secondary and minor significance, as they derive their information mostly from the pioneering studies mentioned above H D Sankalia in his book *The Archaeology of Gujarat* mentions only a few important temples of Abu, Girnar, Shatrunjaya, Taranga and Sarotra, and his account is largely based on the notices published by Burgess and Cousens Similarly, Percy Brown in his *Indian Architecture* (Buddhist and Hindu Periods) refers only to the well-known Jaina temples of Abu, Girnar and Shatrunjaya in brief. In his *Caves and Temples of the Jainas* Klaus Fischer refers to only some of the Jaina temples of the country, and his descriptions are very sketchy In the *Chaulukyas of Gujarat* by A K Majumdar one full chapter is devoted to the art and architecture of the period, but it refers only to the Jaina temples of Girnar, Shatrunjaya, Taranga

and Abu, the others being left without any reference The account of these temples is also very brief However, this is not surprising The aim of the work being to highlight the social and cultural history of the period, a short account of the artistic achievements is given, in the words of the author, just to 'enhance the utility' of the work S K Saraswati's mention of only a few Jaina temples of the region in the chapter on art and architecture in the *Struggle for Empire* is also brief A book, *Holy Abu*, dealing with the temples of Mt Abu, has also come out, but the interest of the author is centred on the representation of Jaina religious themes, and his book makes no contribution in the field of architecture However, the author deserves credit for identifying certain reliefs preserved in the Vimalavasahī and Lūnavasahi M A Dhaky's paper 'The Chronology of the Solankī Temples of Gujarat' published in the *Journal of the Madhya Pradesh Itihasa Parishad*, No 3, attempts at fixing the chronology of the Solanki temples of Gujarat on the basis of their characteristic features But his treatment with regard to his professed aim should be considered brief, he mentions only a few important features His analysis of the archaeological material and inferences thereon are also far from being convincing, for the architectural style in a certain region and during a certain period does not develop king-wise It is a continuous process, a flowing phenomenon In his exploitation of the material he is also neither adequately critical nor exhaustive His chronology of the Solanki temples, therefore, is only a tentative one In K F Sompura's book *The Structural Temples of Gujarat* one expects to find in it a detailed treatment of the Jaina temples of Gujarat, but unfortunately it is merely a compilation of the already published materials Besides, the outlook of the author is also not critical and scientific

Recently, two more works on Jaina art and architecture have appeared One of these entitled *Jaina Art and Architecture* has been edited by A Ghosh and published in 3 vols by the Bhāratiya Jñānapitha, New Delhi, in 1975 The relevant chapters of this book, dealing with the Jaina temples of Gujarat, have been written by Krishna Deva and U P Shah, but they do not supply any new information, based as they are on the materials already published in the works of these authors or those of others The other one is the *Aspects of Jaina Art and Architecture* edited by U P Shah and M A Dhaky and published in the same year by the Gujarat State Committee for the Celebration of 2500 Anniversary of Bhagavān Mahāvira, Ahmedabad Although this volume gives a detailed account about the Jaina edifices of South India, it has very brief notices about the Western Indian Jaina temples. There are only two research papers on the temples of this region One of these, written by M A Dhaky, deals with the Western Indian architectural terms as contained in the *Vastuśāstras*, while the other, written by myself, treats of the Jaina temples of Kumbharia

Thus, it is clear that compared to the Hindu and Buddhist monuments very little work has been done on those of the Jainas An independent work on the Jaina temples is still a desideratum Therefore, an attempt has been made here to assemble and examine critically all the scattered information relating to the Jaina temples of Gujarat and Abu Further, the information has been augmented by the first-hand study of the edifices during the course of several visits for field-work The aim of the present work is to trace the gradual evolution of the temple architecture of the Jainas in the region under reference In dealing with the development of architectural style, due note of sculpture and iconography is also taken In the case of monumental architecture such as is the subject of our study here, it is usually found that evolutions in the course of time in the styles of architecture, sculpture and iconogaphy are not entirely isolated processes The study of sculpture and iconography sometimes also helps in ascertaining the chronology as well as dedication of the temples But, of the greatest importance for the chronology of the temples are the inscriptions found in the temples, actually recording the building of the structures or the consecration of the images in them, and, happily, the Jaina temples of Gujarat are very fortunate in this respect As regards literature, it provides terminology and also helps in fixing the chronology of the temples An appropriate use both of the inscriptional and literary evidence has been made in this regard

The present work is divided into six chapters The first chapter is further divided into three parts The first part deals with the history of Gujarat from the earliest time to the 13th century A D, keeping in view the Jaina art relics in the country The second part pertains to the social and economic life of the people of Gujarat with special reference to the Jainas. The third part relates to the religious background and attempts to visualize the state of Jainism, also taking note of the Jaina pantheon The second chapter deals with the geographical context of Gujarat and also takes note of its boundaries, different geographical units, Jaina religious or holy places which witnessed Jaina religious building activity These two chapters aim to give the historical, cultural and religious background of the temples for their proper and complete study The next four chapters constitute the core of the work and deal with the art and architecture The third chapter gives a detailed description of the Jaina temples built during the period Primary for the sake of convenience the treatment is site-wise, all the temples at a particular site are dealt with at one place But within that framework the study is chronological The sites themselves are arranged in a type of chronological sequence, which is the sequence of the earliest temples at the sites For instance, of two sites, at both of which the temple building activities more or less overlap in time, that site is treated earlier whose earliest temple is known to be earlier than the earliest of the other one In the description of temples it was found convenient to describe each compartment in its entirety Also, in the description, an appropriate use of popular technical terms preserved in the Western Indian *Vāstuśāstras* has been made The fourth chapter discusses the chronology of all these Jaina temples on the basis of their characteristic features and available literary and inscriptional evidence The fifth chapter deals with the sculptured forms and iconographic features of the divine images of the temples to the extent they help in ascertaining the chronology of the temples and tracing the evolution of their architecture In the sixth and last chapter the evolution of the style of the Jaina temples is traced after a comparatiev study of these temples with the others of Gujarat and other parts of India In the end a few words are said as concluding remarks

A few words may be added here by way of help to the reader in the use of this work The Sanskrit architectural words have been italicised and provided with diacritical marks The system of transliteration in writing Sanskrit words and proper nouns may be understood from Krsna and *Aparājitaprcchā* The map and plans of the temples have been given in the body of the text with their respective temples, while the plates have been arranged in the chronological order at the end of the book The plans as well as plates have been numbered serially, and in order to distinguish between them the plans have been indicated by Text Figs so and so and the Plates merely by Figs so and so

The present work is an outcome of my Ph D. thesis (B H U., 1976) prepared under the kind supervision of Dr L K Tripathi, Reader, Department of Ancient Indian History, Culture and Archaeology, B H U I express my deep sense of gratitude to him for suggesting me the subject, guiding the work to its completion, and encouraging me for its early publication I owe a great deal to Prof K K Sinha, Head, Department of A I H C and Archaeology, B H U, Prof Lallanji Gopal and Prof A K Narain for their valuable suggestions I am thankful to Dr J N Tiwari, Reader, Department of A.I H C and Archaeology, B H. U, Dr Deen Bandhu Pandey, Formerly Lecturer, Department of History of Arts, B H U, and Dr M N P Tiwari, also Lecturer in the latter department, for various kinds of help I owe greatly to Shri J P Bajpai, Principal, Evening College, B H U, for the encouragement I received during the publication of this work I am under deep obligation to Prof M L Mehta, Formerly Director, P V Research Institute, Varanasi, who helped me with explanations of several passages of Prakrit, Sanskrit and Gujarati texts. I am very much indebted to Shri M A Dhaky, of the American Institute of Indian Studies, Varanasi, with whom I discussed some of the problems with regard to dating and terminology, and who provided me with offprints and some important references I should acknowledge my debt to Shri R M. Singh, Lecturer, Central Hindu School, B H U, for giving me the Botanical names of the Indian plants.

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I also remember thankfully the Late Shri G S Telang who joined me in the trip to Gujarat and photographed most of the temples for me

In spite of all endeavour some printing and other errors have crept in Although most of these have been corrected in the errata, a few more might have escaped from my notice, for which I crave the indulgence of the readers

Varanasi
1st August, 1982

Harihar Singh

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ABBREVIATIONS

AG . *Archaeology of Gujarat*
AIK *The Age of Imperial Kanauj*
CA *The Classical Age*
CG *Chaulukyas of Gujarat*
CII *Corpus Inscriptionum Indicarum*
HCIP *The History and Culture of the Indian People*
HA *Holy Abu*
JPI *Jaina Paramparāno Itihāsa*
JSSI *Jaina Sāhityano Saṁkṣipta Itihāsa*
JTSS *Jaina Tīrtha Sarva Saṁgraha*
PCH *Prabandhacintāmani* of Merutunga Translated into Hindi by Dr Hazari Prasad Dwivedi
PCG *Prabhāvakacarita* of Prabhācandra Gujarati translation
RTT . *The Rāshṭrakūṭas and Their Times*
SBE *Sacred Books of the East*
SE *The Struggle for Empire*

ACKNOWLEDGMENTS

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CHAPTER I

HISTORICAL AND CULTURAL BACKGROUND

POLITICAL SITUATION

Pre-historic and Proto-historic Period

The history of Gujarat begins with the Palaeolithic man, who first appeared in Gujarat in the mid-Pleistocene epoch [1] The Early Palaeolithic period is represented in Gujarat by a large assemblage of stone implements found at several sites on the banks of Sabarmati, Mahi, Orsang and Narmada [2] The Middle Phase tools are scarcely found in the north and central Gujarat, while their concentration in Saurashtra is well-marked [3] The Late Phase is characterised by microliths, which have been discovered from almost all over Gujarat [4] Of all the microlithic sites Langhnaj is the most representative one datable to 2500–2000 B C [5]

The Palaeolithic Phase is followed by the Chalcolithic Phase, which indicates the arrival of Harappans in the region in the third millenium B C Wheeler has enumerated the following features to identify a Harappan site—(i) Indus seals, (ii) Indus script, (iii) certain distinctive decorative motifs on pottery, (iv) certain distinctive ceramic forms, (v) triangular terracotta cakes, (vi) kidney-shaped inlays of shell or faience, and (vii) certain beads notably discoidal with tubular piercing [6] Following these traits a number of Harappan sites have been located at Lothal, Rangpur, Desalpar, Prabhas, Rojdi, Amra, Lakhabaval and Bhagatrav Of these Lothal with straight streets and drains, granary and platform, stands pre-eminent From the discovery of a dockyard and a Persian Gulf seal at Lothal it appears that it had maritime contacts with the islands of Persia [7]

Next follows a culture known as Post-Harappan, which is represented by the Lustrous Red Ware.[8]

Coming to the early historic period mention must be made of Somnath where the culture sequence begins with the Late Phase of Lothal and Rangpur and continues without interval upto the sixth century A. D During this Phase at Somnath (IIIA) the first ceramic industry we come across is the Black-and-Red Ware associated with iron [9] The next Phase (Somnath III B) is characterised by the Northern-Black-Polished Ware, a pottery indicative of the Mauryan expansion into Gujarat,[10] as it is generally associated with the Mauryan age. But the most distinctive pottery still to come up is the Red-Polished Ware, which is found in association with the Sātavāhana levels in the Deccan, Ksatrapa in Western India, and Kusāna and early Gupta in Northern India.[11]

Pre-Mauryan Period

According to the *Purānas*, however, it were the Āryans, the Bhrgus and Śaryātas, who first settled in Gujarat [12] Ānarta, son of Śaryāti, gave his name to Gujarat, and his son Revata founded Kuśasthali (Dwarka), the capital city from where the country of Ānarta was ruled [13] Revata's son Raivata Kakudmin had a daughter named Revati, who was married to Balarāma, the elder brother of Krsna Afterwards Raivata also lost his kingdom to the Yādavas [14] The Yādavas were in close alliance with the Pāndavas of Indraprastha.[15] On a certain occasion when Krsna had gone to Indraprastha to attend the *Rājasūya* sacrifice performed by Yudhisthira, king Salva of Saubha attacked Dwarka [16] Krsna thereupon hurried to Dwarka, proceeded against Salva and slew him [17] But the Yādavas could not long survive, for the holy Dwarka is said to have been swallowed up by the sea [18]

The next available evidence indicates the Mauryan rule in Gujarat

Mauryan Period (circa 322–185 B C.)

The real political history of Gujarat begins with the Mauryas Their rule in the province is evidently known from the Junagadh inscription of Rudradāman dated 150 A D. wherein it is mentioned that Vaiśya Pusyagupta, the viceroy of Saurashtra under Candragupta, constructed the Sudarśana lake, and

that Yavana Tuśāspha, the provincial governor under Aśoka, provided it with conduits[19] Besides, the location of Aśoka's rock edict at Girnar also shows the Mauryan sway over the province Samprati, the successor of Aśoka, was a powerful king, and his kingdom is said to have comprised among other provinces also Avanti and Western India[20] After Samprati, when the Mauryan power declined towards the close of the third century B C, we notice the advent of the Indo-Greeks into Gujarat

Indo-Greek Period (circa 185 B C.–78 A D.)

Eucratides is the first Bactrian king whose coins have been found in Kathiawar and Gujarat The presence of his coins there is taken to suggest that either he advanced into the region or it came under the sphere of his influence[21] But the mere presence of coins does not indicate his rule there, as he is said to have never crossed Jhelum or even Indus[22] After Eucratides the Indo-Greek power passed into the hands of Menander and Apollodotus, who were the real conquerors of Gujarat Strabo quoting Apollodorus informs that the Greeks occupied not only Patalene (Indus Delta) but also the kingdoms of Saraostos (Saurashtra) and Sigerdis (Sagaradvīpa —Kutch)[23] The author of the *Periplus* states that some coins, which bore Greek legend and the devices of Apollodotus and Menander, were current in Barygaza (Broach).[24] On the combined testimony of these evidences it is held that the Indo-Greeks got possession of the Indus Delta, Kutch, Saurashtra, part of Gujarat, i e Broach and presumably Surat,[25] though such a conclusion is unacceptable to some on the assumption that the coins of Menander and Apollodotus might have been carried to Barygaza by way of trade.[26]

The Indo Greek suzerainty in Gujarat did not end with Menander but it continued under his son Strato I through his general Apollodotus II,[27] as it is the latter's coins which were imitated by the Western Ksatrapas[28]

Kṣatrapa Period (78 A. D –397 A D)

The Bactrians in their turn gave way to the Western Ksatrapas There are two branches of the Ksatrapas, the Kṣaharatas and the Kardamakas, ruling one after the other Of the Kṣaharātas only two members, Bhūmaka and Nahapāna, are known. The coins of Bhūmaka have been noticed along the coast of Kathiawar and sometimes in Malwa,[29] and those of his successor Nahapāna discovered from Ajmer in the north to Nasik in the south[30] From the wide provenance of their coins it appears that they ruled over an extensive area stretching roughly from Ajmer to Nasik

The numismatic evidence is also corroborated by the epigraphical record The Nasik cave inscription of the time of Nahapāna reveals that Uṣavadāta, the viceroy under Nahapāna, visited a number of holy places like Govardhana (Nasik), Prabhāsa (Somnath), Bhrgukacha (Broach), Śorpāraga (Sopara) and Daśapura (Mandsor)[31] Though the reference to the holy places does not necessarily imply the Ksatrapa sway over them, as the benefactions were made in ancient India irrespective of territorial possession,[32] yet it is maintained that Malwa, Kathiawar, Gujarat, northern Konkan, Maratha country and a large part of Rajputana fell under the sphere of Nahapāna's influence[33]

Shortly after 124 A D, which is the last known date of Nahapāna, the Ksaharatas were exterminated by the Āndhra king *Gautamiputra Satakarni* The latter indeed claims that he uprooted the entire Ksaharata race and held his sway over many Janapadas including Suratha (Saurashtra), Kukura (in the Gujarat-Kathiawar region), Anūpa (the Māndhātā or Maheśvara region on the Narmada), Aparānta (north Konkan), Ākara (east Malwa) and Avanti (west Malwa)[34] The defeat of Nahapāna is also indicated from his coins in the Jogalthembi hoard, which were restruck by Sātakarni

After the extinction of the Kṣaharātas the Kardamakas appeared on the scene and reestablished *the glory of the Kṣatrapas by inflicting a crushing* defeat upon the Āndhras In his Junagadh inscription Rudradaman indeed claims to have conquered Ākara, Anūpa, Avanti, Anarta (north Kathiawar), Surāṣṭra (Saurashtra), Śvabhra (on the Sabarmati) Maru (Rajputana desert), Kaccha, Sindhu (west of lower Indus), Sauvīra (east of lower Indus), Kukura, Aparānta and Nisāda (west Vindhya and Aravalli)[35] Of these Surāṣṭra, Kukura, Aparānta, Anūpa, Ākara and Avanti formed parts of Gautamiputra's empire, and their mention also in the

Junagadh inscription indicates that Rudradāman conquered them either from Gautamiputra or one of his immediate successors That this is not an empty boast is also proved by the fact that Rudradāman himself won the title of Mahāksatrapa and twice defeated Sātakarni, the Lord of the Deccan, but did not "completely destory him on account of their near connection."[36]

It is not known as to what happened to this extensive empire during the successive reigns But this is beyond doubt that the Kṣatrapas continued to rule in the province until they were overthrown by the Gupta king Candragupta II some time between 388 and 398 A D[37]

So far no remains of Jaina art and architecture of the region under discussion have come down to us, which may be attributed to the period prior to the Kṣatrapas It is the Kṣatrapa period which bequeaths for the first time the remains of Jaina monuments These include a group of about twenty monastic caves excavated at Junagadh One of these caves bears carving of some auspicious Jaina symbols like *śrīvatsa, kalaśa, svastika, bhadrāsana, mīnayugala,* etc. These symbols do not conclusively establish the Jaina character of these dwellings, but the discovery of a mutilated inscription of Jayadāman's grandson, referring to those who have attained *kevalajñāna* (omniscience) and conquered *jarāmarana* (old age and death), indicates that at least in the second century A D the caves were in possession of the Jainas[38]

Gupta Period (circa 400–470 A D)

The Allahabad pillar inscription reveals that the Śakas, who are identified with the Kṣatrapas,[39] were paying homage to Samudragupta[40] A definite evidence, however, of the Gupta sway over Gujarat and Kathiawar is met with the reign of Candragupta II (380–415 A D), when the coins for this region were issued[41] The rule of Kumāragupta I (415–455 A D.) in the province is apparently indicated by a large number of his coins found there.[42] Skandagupta is known to have governed this province through his viceroy Parnadatta[43] As most of the Gupta coins found in Kutch belong to Skandagupta, the Kutch area was probably added to Gujarat and Kathiawar by Skandagupta.[44] With Skandagupta the Gupta rule in Gujarat and Kathiawar seems to have come to an end in circa 467 A D[45] However, the Maitrakas, who succeeded the Guptas in Kathiawar, acknowledged the sovereignty of Budhagupta, though they were aspiring for setting up an independent kingdom.[46]

Simultaneous with the Guptas an independent line of the Traikūṭakas was ruling in southern Gujarat in the fifth century A.D So far only three rulers, viz Indradatta, his son Dharasena and the latter's son Vyāghrasena, are known Except for his name occurring on Dharasena's coins nothing is known about Indradatta But Dharasena was a powerful king, as he issued coins and performed an *Aśvamedha* sacrifice[47] Vyāghrasena extended the Traikūtaka dominion further south into Konkan and continued to rule there and in southern Gujarat upto circa 495 A D[48] After Vyāghrasena the Traikūṭaka kingdom was occupied by the Vākāṭaka king Harisena about 500 A D[49]

The Jaina art relics of the Gupta period are meagre in Gujarat Only a few bronze sculptures hailing from Akota are attributable to this period[50] Fortunately, two of these bear each an inscription, which mentions the name of Jinabhadra Vācanācārya, who flourished in the sixth century A D Two images are identifiable with Jīvantasvāmī From iconographic point of view these images are very important, for the images of Jīvantasvāmī are rare

Maitraka-Gurjara Period (circa 470–745 A D)

The Maitrakas—When the Gupta empire broke up towards the close of the 5th century A D , several petty chiefs, who were formerly probably vassals of the Guptas, founded their independent principalities Of these the Maitrakas of Valabhī also proved to be successful and grew very powerful During this period the old capital of Girinagara was abandoned, and Valabhī became the new centre of administration.

The first two Maitraka rulers, Bhatāraka and his son Dharasena I, were probably the vassals of the Imperial Guptas, as they are termed only Śenāpati The third ruler, Dronasimha (499–519 A D) the younger brother of Dharasena, is said to have performed his coronation ceremony in the presence of his overlord, probably Budhagupta.[51] The next

ruler, Dhruvasena I (519–549 A D), the younger brother and successor of Dronasimha, seems to have increased his power, as the Gārulakas of Dwarka acknowledged his supremacy [52] But his Mahāsāmanta title clearly shows that he was still under the yoke of his overlord The Valabhī kingdom under these rulers included almost the whole of Kathiawar and probably northern Gujarat

Dhruvasena I was succeeded by his younger brother Dharapatta, and the latter by his son Guhasena. Guhasena discarded all the titles of subordinate position and styled himself as Mahārāja [53] This indicates that the Gujarat expedition of Iśvaravarman, in the course of which he is said to have reached Raivataka,[54] is not a reality, or it was successfully repulsed back by the Maitraka ruler Guhasena's son and successor, Dharasena II (568–590 A D), again assumed the title of Sāmanta It appears that the Maitraka power declined during this period and probably Dharasena had to acknowledge the sovereignty of Iśānavarman, who was a powerful monarch of Northern India at this time [55]

Dharasena II was succeeded by his son Śīlāditya I Dharmāditya (590–615 A D), who is generally identified with Śīlāditya of Mo-la-po (Malwa) mentioned by Hiuen Tsang [56] He ruled over an extensive area stretching from Ujjain to Kutch

Śīlāditya I was succeeded by his younger brother Kharagraha I (615–621 A D), and the latter by his son Dharasena III (621–627 A D) Not much is known about Kharagraha But Dharasena probably came into conflict with Cālukya Pulakeśin II and, as is clear from the claims of the Aihole *praśasti*, he had to submit to the Cālukya ruler [57]

Dharasena III was succeeded by his younger brother Dhruvasena II Bālāditya (627–641 A D), who is generally identified with Dhruvabhatta, the son-in-law of Harsa referred to by Hiuen Tsang It was during this period that Hiuen Tsang visited the kingdom of Valabhī [58] The most important event of his reign was his conflict with Harṣa In the beginning he perhaps suffered a reverse, but subsequently he retrieved his position with the help of the Gurjara king Dadda II Harṣa then offered his daughter in marriage to Dhruvabhatta and the latter in turn became his ally.[59] The Valabhī kingdom at this time included the whole of northern and central Gujarat [60]

Dhruvasena II was succeeded by his son Dharasena IV (641–650 A D), who was the most powerful ruler of the dynasty, as he alone among the Valabhī rulers is termed Cakravartin In 649 A D he issued two grants from his victorious camp at Broach,[61] a place which lay in the Gurjara territory Perhaps Dharasena wrested the region around Broach from the Gurjaras and included it in his own dominion [62] The occupation of Broach, however, was only temporary, for the Gurjaras continued to rule over that part for many years after this [63]

After Dharasena IV Dhruvasena III (650–655 A D), son of Śīlāditya, occupied the Maitraka throne He was followed by Kharagraha II (655–658 A D) During the reigns of these rulers there was some internal trouble, the nature of which is not known But the situation was overcome when Śīlāditya III ascended the Maitraka throne

Śīlāditya III (circa 658–685 A D.) was undoubtedly a powerful ruler Like Dharasena IV he assumed the imperial titles and conquered the Gurjara territory, for in 676 A D he made some land grants in the Bharukaccha-*visaya* [64] But soon the Gurjaras under Dadda III retrieved the position with the aid of the Cālukya king Dharāśrya Jayasimha, as the latter claims to have exterminated the whole army of Vajjad (Śīlāditya) in the country between Mahi and Narmada [65] Another event of his reign was an Arab raid against Gogha, a port on the eastern coast of Kathiawar, which he successfully repulsed [66]

After Śīlāditya III there ruled three or four Śīlādityas covering a period of about 85 years It was probably during the time of Śīlāditya V that the Arabs invaded Valabhī Indeed the Navsari plates reveal that having conquered the Saindhavas, Kacchella, Saurāṣtra, Cāvotaka, Maurya, Gurjara and other kings, the Tājikās (Arabs) advanced as far south as Navasārikā, but their further advance was checked by Avanijanāśraya Pulakeśirāja.[67] The Maitraka records are silent about this Arab invasion The Gurjara records, however, reveal that king Jayabhata IV of Broach forcibly vanquished in the city of Valabhī the Tājikās who

oppressed all people [68] It is, therefore, probable that at this crisis too, as in the past, the Gurjaras went to the rescue of the king of Valabhī [69]

The Arabs no doubt withdrew from Kathiawar, but the Maitrakas could not rule in peace The south-western part of Kathiawar passed out of Valabhī and formed a separate kingdom under the Saindhavas Besides, the gradual advance, first of the Cālukyas and later of the Pratihāras of Avanti and the Rāṣtrakūtas of the Deccan, must have caused constant menance to the Valabhī kingdom, and with Śīlāditya VII the line of the Maitrakas became extinct some time between 766 A D and 783 A D [70]

The Kalacuris—After the end of the Vakataka rule in Lāta in circa 520 A D there ruled a feudal chief named Sangamasimha in the region between Tapti and Narmada with Broach as his capital city in 540 A D Probably he owed his allegiance to the Kalacuri king Krsnaraja (circa 550–575 A D) or his father, as we learn from the wide provenance of his own coins and the records of his son Śankaragana (circa 575–600 A D) and the latter's son Buddharāja that the Kalacuri empire extended from Malwa in the north to Maharashtra in the south, including Broach and Baroda districts of Gujarat [71] But in the beginning of the seventh century Buddharāja was defeated by Cālukya Mangaleśa (597–610 A D), and the country south of Tapti had since become a part of the Cālukya empire [72] It has, however, been suggested that it was Pulakeśin II who finally occupied the Kalacuri realm.[73]

The Gurjaras—What happened in northern Lāta after the Kalacuris is not definitely known But a little later in the region around Broach there rose to power a family of the Gurjaras, who are regarded as a foreign tribe,[74] or a feudatory branch of the Gurjara Pratihāras of Jodhpur [75] From the find-spots of the Gurjara inscriptions and the places mentioned therein it appears that the Gurjara principality extended from Mahi in the north to Kim in the south and from the sea-coast in the west to the borders of Malwa and Khandesh in the east [76] As the majority of grants were issued from Nāndīpurī, that was probably the capital of the family It has been identified by Bhagvanlal Indraji with Nandol, 34 miles east of Broach [77] Since all the Gurjara kings are termed Sāmanta, they always ruled as feudatory chiefs, presumably of the main Gurjara line of Rajputana or of the Cālukyas [78]

Dadda I (570–595 A D), the first ruler of the dynasty, is said to have invaded Lata, defeated Nirihullaka, destroyed the Nagas, and extended his rule to the Vindhyas [79] Not much is known about Dadda's son and successor Jayabhata I (circa 595–620 A D), but the latter's son and successor, Dadda II (circa 620–645 A D), rendered protection to Dhruvabhata, the lord of Vallbhi, when he was defeated by Harsa of Kanauj But this did not save the Gurjara kingdom from the greed of the Valabhi kings, who conquered it twice, firstly, about 648 A.D by Dharasena IV, who made land grants at Broach, a region lying in the Gurjara kingdom, and secondly, about 685 A D when the Valabhi ruler was driven out by the Cālukyas On the first occasion Jayabhaṭa II (645–665 A D), the son and successor of Dadda II, was ruling, while on the second his son and successor Dadda III (circa 665–690 A D) was occupying the Gurjara throne [80] Dadda III is said to have waged wars with the great kings of the east and west [81] The king of the west was undoubtedly the Maitraka king of Valabhi,[82] while that of the east is unidentified

Dadda III was succeeded by his son Jayabhaṭa III (circa 690–715 A D), and the latter by his son Ahirola (715–720 A D) Very little is known about these rulers But the next king, viz Jayabhaṭa IV, the son and successor of Ahirola, was a powerful ruler He rescued the Valabhi king, when the latter was attacked by the Arabs, and inflicted a defeat on the enemy The Arabs were, however, not completely vanquished, for they advanced as far as Navasārikā [83] With Jayabhata IV, who is the last known king of the dynasty and whose last known date is 735 A D., the line of the Gurjaras disappeared probably during the Arab raids or the conquests of Dantidurga or Nāgabhata [84]

The Cālukyas—Though the Cālukya sovereignty over Lāṭa is already indicated in the time of Mangalesa, it was firmly established by Pulakeśin II (610–642 A. D), as he is known to have stopped the southern advance of Harsa against his feudatories of Valabhi and Broach But the actual evidence

of the Cālukya rule over Lāṭa is met with the reign of Vikramāditya I (655–681 A. D), who appointed his younger brother Dharāśraya Jayasimha as the viceroy of this region with Navsari as its provincial capital.[85] In his Nasik plates Jayasimha claims to have annihilated the whole army of Vajjaḍa in the country between Mahi and Narmada.[86] Vajjaḍa is identified with the Maitraka king Śilāditya III of Valabhi [87] Jayasimha's sway over south Gujarat is also evident from two epigraphical records issued in this region by his son Yuvarāja Śrāśraya Śilāditya, who predeceased him [88] Jayasimha was succeeded by his younger son Maṅgalarasa, and the latter by his younger brother Avanijanāśraya Pulakesirāja In his Navsari plates dated 740 A D Pulakesirāja claims to have stopped the southern inroads of the Arabs by inflicting a crushing defeat upon the intruders [89] After Pulakesiraja, who is the last known king of the Gujarat branch of the Calukyas, Lāṭa was conquered by Rastrakūṭa Dantidurga,[90] who appointed Karkka II to govern this province,[91] while the country to the north of Kim was ruled by a Cāhamāna family, which owed to the Pratihāras of Jalor [92]

The Maitraka-Gurjara period witnessed a remarkable growth in Jaina art and architecture Numerous bronze sculptures hailing from Akota, Mahudi, Lilvadeva, Vasantagadh and Valabhi,[93] some of which are fine pieces of Indian art, belong to this epoch It has also produced some stone sculptures carved in the rock-cut caves at Dhank [94] These images provide valuable data for the study of Jaina iconography [95]

The Maitraka period has produced a large number of Brāhmanical temples [96] The period is equally rich with regard to Buddhist monasteries [97] But, surprisingly enough, no Jaina temple of the Maitraka age has so far come to light From this it should not, however, be concluded that the Jaina temples were not built during the period, for there are literary references to show the existence of the Jaina idols and temples there The temple of Śāntinātha at Valabhī was in existence some time around 610 A D [98] Images of Candraprabha, Adinātha, Pārśvanātha and Mahāvīra were transferred from Valabhī to safer places like Somnath etc. at the time of the destruction of the city.[99] A temple of Yakṣī Ambikā was probably built on the summit of the Girnar hill [100] An inscription engraved on a bronze sculpture hailing from Akota also refers to a Jaina shrine called Rathavasatikā [101]

Rāṣṭrakūṭa-Pratihāra Period (circa 745–950 A D)

During this period the mainland of Gujarat became the political arena between the Gurjara Pratihāras and the Rāstrakūtas, while Saurashtra was ruled by a number of dynasties like the Saindhavas, the Cālukyas, the Cāpas and the Varāhas.

The Rāstrakūtas and the Pratīhāras—Having displaced the Cālukyas not only in the Deccan but also in south Gujarat, the Rāstrakūta king Dantidurga (circa 733–758 A D) proceeded towards the north and made the Gurjara king serve as a door-keeper during the *Hiranyagarbha* ceremony he performed at Ujjain [102] The Gurjara king is identified with Pratihāra Nāgabhata I, but since the latter was acknowledged as the overlord by Cāhamāna Bhartrivaddha of Broach in 756 A D, the military victory of Dantidurga hardly yielded any permanent result.[103]

Dantidurga was succeeded by his uncle Krsna I (circa 758–772 A D) He suppressed Karkka II, the governor of Lāta, when the latter declared his independence [104]

Krṣna I was succeeded by his son Govinda II (circa 773–780 A.D), who was soon overthrown by his brother Dhruva (circa 780–793 A D) [105] From the reign of Dhruva started a tripartite struggle between the Rāstrakūtas, the Pratihāras and the Palas for the supremacy of power in Northern India.

Nāgabhata I was succeeded by his brother's sons, Kakkuka and Devarāja, of whom nothing is known. But Devarāja's son Vatsarāja was a powerful ruler He attacked Kanauj and defeated its ruler Indrāyudha Immediately Dharmapāla, the Pāla king of Gauda, espoused the cause of Cakrāyudha, possibly a relative of Indrāyudha, but was subdued by Vatsarāja While Vatsarāja and Dharmapāla were fighting for empire in the north, Rāṣṭrakūta Dhruva intervened in the north Indian politics and inflicted a crushing defeat upon Vatsarāja, who had to take shelter in the desert of

Rajputana. Dhruva next turned his attention against Dharmapāla and defeated him somewhere between the Ganga and the Yamuna Dhruva's expedition of Northern India, however, brought him no substantial gain, and he shortly retreated to the Deccan laden with a rich booty In this encounter the Pratīhāras suffered the most, for Dharmapāla, in spite of his successive defeats, soon occupied Kanauj and held an assembly there to instal his nominee Cakrāyudha, who was readily accepted by a host of rulers.[106]

Dhruva, on his return from the north Indian campaign, abdicted the throne in favour of his son Govinda III (circa 793–814 A D) and appointed his youngest son Indra as the viceroy of Gujarat and Malwa [107]

Vatsarāja was succeeded by his son Nāgabhata II, who forcibly seized the hill-forts of Ānartta (north Gujarat), Malwa, etc His campaign to Malwa and Ānartta probably brought him into conflict with Rāstrakūta Indra, the governor of Lāta, as the latter claims a victory over the Gurjara king On the other hand, Vāhukadhavala, Nāgabhata's Cālukya feudatory of south Kathiawar, is said to have defeated the Karnātas (Rāstrakūtas) It appears that no party achieved a decisive victory Nāgabhata then made the Saindhava chiefs, ruling in western Kathiawar, and the rulers of Āndhra, Kalinga and Vidarbha succumb to him He next attacked Kanauj and occupied it by defeating Cakrāyudha and his suzerain Dharmapāla In this campaign he was assisted by three of his feudatory chiefs, viz Kakka of the Jodhpur Pratīhāra family, Cālukya Vāhukadhavala of southern Kathiawar and Guhilot Śankaragana of Dhod (near Udaipur). With these achievements Nāgabhata reached the acme of his power, but he could not enjoy the fruit of his victory, as the Rāṣtrakūtas once again appeared in the north and shattered his dreams of founding an empire The Rāṣtrakūta king Govinda III indeed claims that he destroyed the fame of Nāgabhata, overran his kingdom and proceeded upto the Himalayas As a result of this victory Cakrāyudha and Dharmapāla also surrendered to him on their own accord If we follow the order of events cited above, the defeat of Nāgabhaṭa by Govinda followed his stormy career of conquest,[108] but the evidences are so complicated that they can also be arranged to show that the discomfiture of Nāgabhata preceded his brilliant career and he emerged out victorious in this triangular contest [109] No doubt, Nāgabhata's imperial ambitions were curbed, his power was not wholly destroyed and he continued to hold his sway over the greater part of Rajputana and Kathiawar [110] As regards Govinda's expedition of Northern India, it was merely of the *digvijaya* type, nevertheless Malwa and parts of Ānartta were included in the Rastrakūta empire and Karkka, who succeeded his father Indra in the viceroyalty of south Gujarat, was made a doorbolt to protect Malwa against the Gurjaras [111]

Nāgabhata II was succeeded by his son Rāmabhadra During his short reign period of two-three years the Pratīhāra power only declined The situation was, however, overcome when Rāmabhadra's son Bhoja (circa 836–885 A D) ascended the throne

In the Deccan Govinda III was succeeded by his young son Amoghavarsa I (circa 814–880 A D) whom Karkka, the viceroy of south Gujarat, acted as a regent [112] But after Karkka the relations between the two houses deteriorated, resultantly, there started a protracted war between the Rāstrakūta branch of Gujarat and emperor Amoghavarsa [113] This long-drawn war, however, came to an end and the Rāstrakūtas joined their hands in order to stop the southern advance of Pratīhāra Bhoja,[114] who had overrun south Rajputana and the tracts round Ujjayinī upto the Narmada and annexed them to the Kanauj empire [115] But Bhoja's progress was checked single-handed by Dhruva II of Lāta some time before 867 A D [116] Bhoja, however, did not lose heart and again launched an expedition to the south, the Rāstrakūta king, who at this time was Krsna II (circa 878–914 A D), the son and successor of Amoghavarsa I, was defeated and probably he had to retreat to the south of the Narmada [117] The Rāstrakūta records, on the other hand, reveal that Krsna II defeated the Gurjara king at Ujjain with the assistance of Krṣnarāja, who was the last ruling chief of the Gujarat branch of the Rāṣṭrakūtas [118] It appears that these wars were inconclusive and profit-

ed neither party. Bhoja also held his sway over the whole of Kathiawar.[119]

Bhoja was succeeded by his son Mahendrapāla I (circa 886–910 A. D.) during whose reign the Pratīhāra power reached its zenith. He not only ably maintained the vast empire left by his father, but also extended it eastward to Paharpur in north Bengal.[120] His rule in Saurashtra is evidently known from the records of his feudatory chiefs, Cālukya Balavarman and his son Avanivarman II, who were ruling round Junagadh.[121]

Mahendrapāla I was succeeded by his son Bhoja II who ruled for a very short time and was probably dethroned by his brother Mahīpāla I (circa 912–940).[122] At the very beginning of Mahīpāla's reign the Rāstrakūtas once more invaded Northern India, the effects of which seem to have been for the time disastrous, for the Cambay plates of Govinda IV reveal that Indra III (circa 914–916 A. D.), the son and successor of Krsna II, attacked Ujjayinī, crossed the Yamuna and captured Kanauj.[123] In his north Indian campaign Indra was probably accompanied by his feudatory chief Nārasimha, who is depicted in the Kanarese work *Pampabhārata* to have "plucked from Gurjara king's arms the Goddess of victory, whom, though desirous of keeping, he had held too loosely. Mahīpāla fled as if struck by thunderbolt, staying neither to eat nor to rest, nor to pick himself up, while Nārasimha pursuing, bathed his horses at the junction of the Ganges and established his fame."[124] The Pratīhāras were no doubt defeated, but the Rāstrakūtas could not take full advantage of their victory because of the confusion in which they were involved after the premature death of Indra.[125] This gave Mahīpāla an opportunity to consolidate his power. He conquered all the territories upto the Narmada, including Ujjayini and Dhārā. Kathiawar also formed a part of his empire, as his feudatory chief Cāpa Dharanīvarāha was ruling at Wadhwan in 914 A. D.[126] Lāta, however, was still under the sway of the Rastrakūtas.[127] But towards the close of Mahipala's reign the Rāstrakūtas under Krsna III (circa 939–968 A. D.) again appeared in the north and deprived the Pratīhāras of all hopes of holding Kālañjara and Citrakūta.[128] It is also suggested that this incident happened in the time of Vināyakapāla.[129]

After Mahīpāla the Pratīhāra power began to decline, and consequently several states, which were acknowledging the supremacy of the Pratīhāras, became independent. The foremost among these was the one founded by Caulukya Mūlarāja at Anahilapātaka.[130]

Krsna III was succeeded by his younger brother Khottiga from whose reign the Rāstrakūta power also began to crack. He had to fight with the Paramāras of Malwa, who ruled as feudatories under Indra III and Krsna III but refused to avow allegiance to him.[131] In the battle which was fought on the banks of the Narmada Khottiga was defeated by Paramāra Sīyaka II (circa 945–972 A. D.) and the territory upto the Narmada or Tapti was annexed to the Paramāra dominion.[132] Sīyaka II also extended his kingdom to the west upto the Sabarmati beyond which lay the kingdom of Caulukya Mūlarāja, for he made the chief of Khetakamandala (Kaira) his ally and defeated Cālukya Avanivarman Yogarāja II of Saurashtra.[133] The Paramāra sway in south Gujarat was, however, short-lived, for the Western Cālukya King Tailapa II, who had overthrown his Rāstakūta overlord Karkka II (the son and successor of Khottiga) in 973 A. D. and established his rule in the Deccan, invaded Lāta, vanquished it, and appointed his general Barappa as the governor of this territory.[134] Later Barappa became engaged in hostilities with Caulukya Mūlarāja of Anahilapātaka.

Fairly a large number of temples of the Pratihāra age have been found in Central India and Rajasthan.[135] Among these the Jaina temples located at Osia, Deogadh and Gyaraspur are well known, but no Jaina temple of the Pratihara period has been noticed in Gujarat, although Brāhmanical temples have been found at Sūtrapādā, Wadhwan, Than, etc. The absence of Jaina temples does not mean that they were not built, for the *Prabhavakacarita* reveals that Nāgāvaloka (Nāgabhata II) built a shrine of Mahāvīra at Anahillapura (Anahilapātaka).[136] The same work also refers to a shrine of Mahāvīra existing at Modhera.[137]

The Rastrakūtas also were great patron of art and letters. Besides Brahmanical caves they excavated Jaina caves at Ellora, but a Rāstrakūta Jaina monument is not known from our region, although

Brāhmanical temples are located at Roda and Shamlaji.[138] The non-existence of a Rāṣṭrakūṭa Jaina edifice in Gujarat is surprising, for there is an inscription which records the erection of a Jaina temple and a Jaina monastery at Navasārikā.[139] Apart from this a, large number of bronze sculptures are attributable to this period.[140] At Akota a Jaina temple was also built in the 10th century A. D.[141] These references apparently indicate that the Jaina temples certainly existed there during this period, but they were destroyed during the course of time.

The Varāhas—A king named Mahāvarāha was ruling some where in Saurashtra in the third quarter of the eighth century A. D. An inscription dated 812 A. D states that he attacked Krsna I, the Rāstrakūta king of the Deccan, but was repulsed. According to another inscription, Krsna had to retreat along the banks of the Narmada. It appears that the battle between Kṛṣna and Mahāvarāha was indecisive. Mahāvarāha seems to have been succeeded by Jayavarāha, who was ruling in 783 A. D. in the territories of the Sauryas near Vardhamānapura (modern Wadhwan in Kathiawar).[142]

In his *Harivamśa Purāna*, which gives information about Jayavarāha, Jinasena states that he started the writing of this work in the temple of Pārśvanātha built by Nannarāja at Vardhamānapura and completed it in the Śāntinātha temple at Dostatikā[143] (modern Dottadi[144] between Wadhwan and Girnar). This clearly indicates that there existed at least two Jaina temples in Saurashtra during this period. At present, however, none of these temples survives.

The Saindhavas—In the second quarter of the eighth century A. D. a dynasty of the Saindhavas is found ruling in western Saurashtra with its capital at Bhūtāmbilikā, also known as Bhūmilika (modern Bhumli or Ghumli, 25 miles north-east of Porbandar). The earliest known king of the dynasty is Puṣyadeva. It was probably during his reign, in or before 739 A. D., that the Arabs invaded Saurashtra. Puṣyadeva was succeeded by his son Kṛṣnarāja and the latter by his son Mahāsāmanta Agguka I. During the reigns of these two kings the Arabs invaded Saurashtra by sea, but they were routed out by the Saindhavas. Agguka I was succeeded by his son Rānaka, who had to sustain a defeat at the hands of Pratihāra Nāgabhata II. Rānaka had by his two queens two sons, Kṛṣna II and Jaika I. It was Krsna who succeeded his father. From this time there started a protracted war between the Saindhavas and the Cāpas of Vardhamānapura. Kṛṣna II fought a successful battle against the Cāpa ruler Vikramārka. Kṛṣna II died at an early age and was succeeded by his young son Agguka II whom Jaika I, the step-brother of Kṛṣna, served as a regent. But later Jaika deposed his nephew and occupied the throne of Ghumli. Jaika was a powerful king and defeated the Cāpas of Vardhamānapura. After Jaika ruled Cāmundarāja, Agguka III, Rānaka II, Agguka IV and Jaika II. The last of these, whose known dates are 904 A. D and 915 A. D., was probably overthrown by the Ābhīra chief Grāharipu of Junagadh. The Saindhavas probably ruled as feudal chiefs under Pratīhāra Nāgabhata II and his successors.[145]

The Saindhavas were great patrons of art. This is apparently indicated by such temples as those existing at Dhrāsanvel, Somkansārī (near Ghumli), Sarmā, Pachtar and Prācī.[146] But unfortunately none of these shrines belongs to Jaina sect. Even the available inscriptions also do not refer to any Jaina monument. Probably the Saindhavas were Hindu by faith, and Jainism seems to be ineffective during the period in this part of the country.

The Cālukyas—Contemporary with the Saindhavas a line of the Cālukyas was ruling near Junagadh. The earliest known king of the line is Kalla, who was succeeded by his brother Mahalla. These two kings flourished in the second half of the eighth century A. D. Mahalla was succeeded by Kalla's son and the latter by his son Vāhukadhavala. About this time the Cālukyas came under the sway of Pratihāra Nāgabhata II whose dominion extended upto western Saurashtra. As a feudatory of Nāgabhata II Vāhukadhavala defeated Dharma (Dharmapāla of Gauda) and the Karnāta army (the Rāṣṭrakūṭa army). He was succeeded by his son Avanivarman I and the latter by his son Mahāsāmanta Balavarman, who was ruling in 893 A. D. as a vassal of Pratihāra Mahendrapāla I. He is known to have won a victory over Jajjapa of the Hūna-mandala to the north-west of Malwa. Balavarman was succeeded by his son Avanivarman II,

who was ruling in 899 A. D also as a feudatory of Mahendrapāla I. He invaded the Cāpas of Vardhamānapura and defeated their king Dharaṇīvarāha, who was a feudatory of Pratihāra Mahīpāla I. This conflict between the feudatories of the Pratihāras indicates that the latter were unable to control these outlying provinces about this time. Avanivarman had to sustain a defeat at the hands of Paramāra Sīyaka II in the later part of his reign The rule of the Cālukyas in Saurashtra was put to an end by the Ābhīras in the third quarter of the 10th century A.D.[147]

The Cāpas—The Cāpas, also known as Cāvadas, Cāvotakas and Cāpotkatas, ruled as early as 628 A. D from their political centre at Bhīnamāla Subsequently they transferred their capital from Bhīnamāla to Pañcāsara in Vādiyāra, between Gujarat and Kutch, which is identified with a small village near Radhanpur on the border of the Runn of Kutch [148] It is probably this Cāpa family which is referred to in the Navsari plates of Pulakeśirāja dated 740 A. D [149]

There are two branches of the Cāpas, one ruling at Vardhamānapura and the other at Anahilapātaka. It was Vanarāja, the son of Jayaśekhara of Pañcāsara, who established the glory of his family by founding the famous city of Anahilapātaka After him ruled Yogarāja, Kṣemarāja, Ākadadeva and Bhūyadadeva The last of these was put to death by his own military general, Caulukya Mūlarāja, in 942 A D [150]

The first known king of the Cāpa family of Vardhamānapura is Vikramārka, who had to bear the burnt of an invasion led by Pratihāra Nāgabhaṭa II He was succeeded by his son Pulakeśi, who had two sons, Dhruvabhata and Dharaṇīvarāha, succeeding one after the other Dhruvabhata and his predecessors fought a number of battles with the Saindhavas of Ghumli Dharaṇīvarāha, who was ruling as a feudatory of Pratihāra Mahipāla I, had to surrender on one occasion to the forces of Cālukya Avanivarman II Yogarāja His kingdom was also attacked by Caulukya Mūlarāja, who drove him out and occupied his kingdom In his distress Dharaṇīvarāha saved his life by taking shelter with Rāṣṭrakūṭa Dhavala of Hastikuṇḍi [151]

Vanarāja is famous for his building activity He built a Jaina temple at Anahilapāṭaka and installed in it the image of Pārśvanātha brought from Pañcāsara [152] Ninnaya, whom Vanarāja regarded as father, erected a temple to Ṛṣabhadeva in the same city [153] In the latter half of the ninth century A D, as recorded in the *Pūrnatallagaccha Paṭṭāvalī*, king Yaśobhadra (probably a local chief) built a Jaina temple with 24 *devakulikās* at Ḍinduāna-pura.[154] The temple was in existence even in A D 1184, the date when the *Kumārapālapratibodha* was written [155] None of these temples, however, survives today.

Caulukya Period (circa 950–1246 A D)

The history of Gujarat during this period revolves round a single dynasty called Caulukya, popularly known as Solankī Under the Caulukyas, who were great builders and connoisseurs of arts and letters, the country acquired a strong political homogeneity and witnessed the construction of a large number of Jaina and Hindu temples From this period the extant Jaina temples also come to light

Mūlarāja (circa 941–996 A D), the founder of the Caulukya kingdom at Anahilapātaka, was an ambitious king He drove out the Cāpa ruler Dharnīvarāha[156] from Wadhwan and occupied his kingdom He led eleven successive campaigns against Lakṣa or Lākhā of Kutch but could not defeat him With the help of the chiefs of Abu, Śrīmāla, Māravāda and other places he then attacked Grāharipu of Vamanasthalī, who, in spite of the assistance received from Lākhā of Kutch, the Bhilla chiefs, Turuṣka and a king called Sindhurāja, was taken prisoner, and Lākhā was killed and his (Lākhā's) kingdom annexed to the Caulukya empire Once Mūlarāja was simultaneously attacked by Bārappa of Lāta and Cāhamāna Vigraharāja II of Sapadalakṣa. Under the double pressure Mūlarāja retired to Kanthādurga (Kanthkot-Kutch) instead of offering a battle. Subsequently he concluded a treaty with the Cāhamānas and sent his son Cāmuṇḍarāja against Bārappa, who was killed in the battle [157] Mūlarāja's conquest of Lāta probably brought him into conflict with Paramāra Muñja of Malwa, as the latter is credited with a victory over the Gurjara

king, who took refuge under the Rāṣṭrakūṭa king Dhavala of Hastikuṇḍī.[158] According to some scholars, however, the defeated Gurjara king was the Pratīhāra chief of Ujjain[159] Although Mūlarāja was victorious in most of his campaigns, probably he suffered a defeat at the hands of the Kalacuri king Laksmanarāja II[160]

The empire of Mūlarāja was an extensive one, stretching from Sanchor (Jodhpur) in the north to Narmada in the south, and Sabarmati in the east to Saurashtra and Kutch in the west. Mūlarāja was a great builder He built a Jaina temple called Mūlarājavasahikā at Anahilapāṭaka[161] The *Paṭṭāvalīs* reveal that king Raghusena built a shrine to Ṛṣabhadeva at Rāmasainyapura (near Deesa in north Gujarat), and the image of Candraprabha was installed therein by Sarvadevasūri in V S. 1010 (953 A. D)[162] The epigraphical records also refer to the shrine of Raghusena[163] About this time Kuṅkana built a Jaina temple at Candrāvatī[164] A copper plate issued in V S 1033 (976 A D) by Yuvarāja Cāmundarāja makes mention of a Jaina temple at Varunasarmaka (modern Vadsama in Mehsana district)[165] The older portion of the Ādinātha temple at Vadnagar is also attributable to this period The last one is the only surviving Jaina temple of the time of Mūlarāja

After Mūlarāja his son Cāmuṇḍarāja (circa 996–1009 A D.) ascended the Caulukya throne He defeated Paramāra Sindhurāja, the younger brother of Muñja, but probably he lost his hold over Lāta. Cāmunda had three sons, viz. Vallabharāja, Durlabharāja and Nagarāja, and was succeeded by Vallabharāja, who ruled for a period of six months only and was succeeded by Durlabharāja (circa 1009–1023 A D). The most important event of his reign is his victory over Lāta The Lāṭa ruler Kīrtipāla was defeated and his kingdom annexed to the Caulukya territory He ruled the territory of almost the same size as that of Mūlarāja[166]

There are some Jaina edifices which may be ascribed to the reigns of these rulers. In or before V S. 1073 (1016 A D.) a temple to Pārśvanātha was built at Anahilapāṭaka[167] In Anahilapātaka Durlabharāja built an Upāśraya for the Jainas[168] But these do not exist now. The only extant Jaina temple of this period is a small Jaina temple located at Than.

Durlabharāja had no son to succeed him, and hence he abdicted the throne in favour of Bhīma I (circa 1023–1065 A D), the son of Nāgarāja Soon after his accession Bhima had to face a disastrous raid by Mahmūd of Ghaznī, who overran Gujarat and robbed Somnath in 1025 A D. Some time before 1031 A D he had to deal with his feudatory chief, Paramāra Dhandhuka of Abu, who had revolted against him. For this task he deputed Vimala, who, having been successful, was appointed Dandanāyaka of that province. Subsequently, however, Dhandhuka was reinstated at the instance of Vimala Probably Dhandhuka once again revolted, but he was suppressed and the Arbudamaṇḍala had since become a part of the Caulukya dominion Bhima imprisoned the Paramāra ruler Kṛṣnarāja of the Bhinamāla Branch, but the captive was released by Cāhamāna Anahilla of Nādola Bhima also defeated Hammuka, the king of Sindh When Bhima had gone to Sindh, Paramāra Bhoja sacked Anahilapāṭaka. After his return Bhima joined hands with Kalacuri Lakṣmīkarna and conjointly attacked Malwa In this combat Bhoja died and the Paramāra armies were routed. But soon after Jayasimha I recovered the Paramāra kingdom with the help of Cālukya Vikramāditya VI, and the Caulukyas and the Kalacuris were forced to quit the Malwa region[169]

During the reign of Bhīma the Caulukya kingdom grew in power and prosperity This is attested by the erection of two magnificent Jaina temples, viz the Adinātha temple at Abu and the Mahāvira temple at Kumbharia The Ādinātha temple was built by his Dandanāyaka Vimala, who is also known to have erected a temple to Ādinātha at Ārāsaṇa, which does not exist now[170]

Bhima was succeeded by his youngest son Karna (circa 1065–1093 A. D) He defeated a Mālava king, but later he had to suffer reverses at the latter's hands He tried to measure his strength in southern Marwad but was repulsed by Cāhamāna Pṛthvīpāla of Nāḍola He attacked and killed a Bhilla chieftain named Āśā, who lived at Āśāpallī, modern Asaval near Ahmedabad. He married Mayanallādevī, the daughter of the Kadamba King Jayakeśin of Goa, in 1070 A. D.[171]

Karna ably kept intact the kingdom left by his father He also held his control over Saurashtra, though the region round Girnar was under Khangāra [172] Like his father Karṇa also patronised the building activity He made a land grant to the temple of Sumatinātha at Tākavavī in 1085 A D.[173] The Vāyatavasati at Āśāpallī was built possibly during the early years of Karna, as it existed there before his minister Udayana went there [174] Udayana built Udayanavihāra at Karnāvatī [175] Karna's another minister named Sāntū built Sāntūvasatikā at Anahilapātaka[176] and Jaina temples at Vānkā and Nihānā [177] Muñjāla, another of Karna's ministers, erected Muñjālavasatikā some time before 1090 A D.[178] Some time before 1082 A D Dohatti Śetha built a Jaina temple at Anahilapātaka [179] At Khambhat Sāgalavasahikā was built some time before 1094 A D [180] A temple of Pārśvanātha was built at Dholka [181] Unfortunately none of these temples survives today The only extant Jaina temple of Karna's reign is the Śāntinātha temple at Kumbharia, which is remakrble as much for its architecture as for sculpture. The *mukhamandapa* of the Vimalavasahi at Abu was also built during this period

Karna was succeeded by his minor son Jayasimha Siddharāja (circa 1093-1143 A D) to whom Mayanallādevi, the mother of Jayasimha, served as a regent for some time He was the most powerful king of the Caulukya dynasty Probably he started his military career with the conquest of Saurashtra He defeated and killed its ruler Khangāra and appointed Sajjana as the governor of the province He subdued Cāhamāna Āśārāja of Nādola but allowed him to rule his territory as a vassal chief He defeated Cahamāna Arnorāja of Śākambhari and to end hostility gave his daughter in marriage to Arnorāja Consequently Arnoraja became his vassal and helped him against Paramāra Naravarman of Malwa After a potracted war he imprisoned Naravarman but subsequently released him Some time before 1138 A D he took Naravarman's son Yaśovarman prisoner and annexed Avanti to the Caulukya kingdom In his Mālava campaign he was assisted by Āśārāja of Nādola The Paramāras of Bhinmal too acknowledged his suzerainty. He forced Candella Madanavarman of Mahobā to surrender Bhilsā to him He was in friendly relation with the Kalacuri king Gayakarṇa of Dāhala Jayasimha also had a diplomatic relation with the Gahadavālas of Varanasi On the south he probably came into clash with Cālukya Vikramāditya VI of Kalyāna, but whether he won or lost the battle is uncertain Another king defeated by him was Sindhurāja of Sindh He also defeated a non-Āryan Barbaraka, who was troubling the sages at Siddhapura As a result of these victories the Caulukya kingdom attained the maximum size extending from southern Rajputana in the north to Lāta in the south, and Malwa with its capital at Dhārā in the east to Saurashtra and Kutch in the west.[182]

During the reign of Jayasimha the Caulukya kingdom reached the zenith of its power, glory and prosperity and naturally witnessed the construction of a large number of Jaina temples, some of which were among the grandest productions of the Caulukya age Jayasimha himself built Rājavihāra at Anahilapāṭaka.[183] According to Hemacandra,[184] he erected a temple to Mahāvira at Siddhapura, which seems to be the same as Siddhavihāra referred to in the *Kumārapālapratibodha*.[185] Surrounded by a row of 24 *devakulikas* it was a Caturmukha temple, and as later writers inform, it was a model for the renowned Dharanivihara (1440 A D) of Rānakapura (Rajasthan) [186] But these temples do not exist now Similarly a few other temples about which only the literary references are available may be enumerated here. Dandanayaka Sajjana built a temple to Pārśvanātha at Śankheśvara in 1099 A D [187] Nittaladevi erected a temple to Pārśvanātha at Patadi [188] The Ukeśavasati at Anahilapātaka was built some time before 1109 A D [189] In 1109 A D. a temple to Pārśvanātha was erected at Cambay by Bidada [190] Some time before 1112 A D. Solakavasati was constructed at Anahilapātaka [191] In 1118 A D minister Udayana built a temple of Sīmandharasvāmi at Dholka [192] He also erected Udayanavihāra at Cambay [193] At the latter place Āliga built a temple to Ādinātha [194] About 1133 A. D Acchuptavasati was erected at Dholka [195] Some time before 1136 A D Śrīmālī Nāgila built a Jaina temple at Āśāpalli (Ahmedabad).[196] Probably the Munisuvrata temple at Dholka was also built about this time.[197] As

narrated in the *Vividhatīrthakalpa*, the Kokāvasati was erected during this period[198] This glorious period is represented by four extant, fine Jaina temples also, viz. the temples of Pārśvanātha and Nemināthа at Kumbharia, the Neminātha temple at Girnar and the Jaina temple at Sejakpur.

Jayasimha had no son, and hence was succeeded by Kumārapāla (circa 1143-1172 A. D), the great grandson of Bhima's son Kṣemarāja Immediately after his accession he had to fight with Cahamāna Arnorāja of Śākambhari, who received a severe wound in the battle and concluded treaty by giving his daughter in marriage to Kumārapāla He then turned his attention towards Paramāra Vikramasimha of Abu, who had contrived a treacherous plan to kill him while he was marching against Arnorāja. Vikramasimha was taken prisoner and his nephew Yasodhavala was enthroned at Abu some time before 1145 A D Accompanied by Yaśodhavala he then invaded Malwa, killed its ruler Ballala, and annexed Malwa to the Caulukya empire about 1150-51 A. D. Probably at this time the Saurashtra chief Sumvara revolted, and minister Udayana lost his life in an attempt to put him down He then sent another contingent to Saurashtra and brought the rebellion under control In the last campaign he received substantial help from Ālhanadeva of Nāḍola Paramāra Someśvara of Bhinmal continued to rule his territory as a vassal Some time between 1160 and 1162 A D Kumārapala dispatched his minister Āmbada with a strong contingent against Mallikarjuna of Koṅkana, who was killed and whose kingdom was included in the realm of Gujarat. Another king defeated by him was the Kalacuri Gayakarna of Dāhala Victorious in all directions Kumārapāla suffered a reverse and lost Chitor to the Cahamānas, as his Sāmanta placed in control of the Chitor fort was defeated by Vigraharaja IV, son of Arnorāja However, the relations between the Cāhamānas and the Caulukyas returned to normal when Someśvara ascended the Śākambharī throne some time before 1170 A. D. Kumārapāla ruled over an extensive empire stretching from Chitor in the north to Tapti in the south, and Bhilsa in the east to Saurashtra and Kutch in the west[199]

Kumārapāla is regarded to be the greatest king that ever ascended the throne of Gujarat. As a builder he even surpassed his predecessor, for the number of temples built by him exceeds those ascribed to Jayasimha He built Tribhuvanavihāra and Trivihāra at Aṇahilapātaka[200] and Kumāravihāras at Tārangā, Anahilapātaka, Īdar, Ābū, Thārāpadra, Lādola, Karkarāpuri, Jalor, Khambhāta, Mandala, Dhandhukā, Śatruñjaya, Pālitāna, Dvīpa, Prabhāsapattana and Mangalapura[201] Of these the one at Taranga alone is preserved now His ministers also built shrines dedicated to Tirthankaras. Minister Prthvipāla added *maṇḍapas* to the Ādinātha temple at Abu and the Mahāvira temple at Candrāvati.[202] He also built the Śāntinātha temple at Sāyanavādapura.[203] Minister Āmrabhata replaced the old Sakunikāvihāra at Broach by a magnificent new temple[204] Minister Vāgbhata replaced the old shrine of Ādinātha at Shatrunjaya by a grand new temple,[205] the wall of which may still be seen At the foot of the Shatrunjaya hill he founded the town of Vāgbhaṭapura and built there Tribhuvanavihāra dedicated to Pārśvanātha[206] Some time before 1158 A. D. the temple of Śāntinātha was built at Anahilapātaka[207] Siddhapāla, son of Śripāla, built Siddhapālavasati at Anahilapāṭaka.[208] During this period was also erected a temple to Pārśvanātha at Palanpur[209] The temple now going by the name of Jagadū at Bhadreshwar, the *devakulikās* of the present Neminātha temple at Girnar, and probably the Bāvanadhvaja Jinālaya at Sarotra, now gone, were also built in the reign of Kumārapāla Of the extant Jaina temples of the time of kumārapāla, the Ajitanātha temple at Taranga built by Kumārapāla himself and the *rangamaṇḍapa* of the Vimalavasahi at Abu built by his minister Pṛthvīpāla are fine pieces of Indian architecture

Kumārapāla was succeeded by his son (or nephew) Ajayapāla (circa 1172-1175 A D) He continued his sway over Malwa He defeated Cāhamāna Someśvara of Śākambharī and exacted tribute from him The Guhilot king Sāmantasimha of Medapāṭa claims to have defeated a Gurjara king, who is identified with Ajayapāla, but the latter did not suffer any territorial loss[210] No Jaina temple is known to have been erected during the reign of Ajayapāla, because he was an anti-Jaina and destroyed many Jaina temples[211]

Ajayapāla was stabbed to death by Pratihāra Vayjaladeva, and was succeeded by his young son

Mūlarāja II (circa 1175-1178 A D.), whose mother queen Nāikidevī, the daughter of the Kadamba king Paramardin of Goa, acted as a regent. The most important event of his reign was the sanguinary defeat he inflicted upon the Muslim army led by Muizz-ud-dīn Ghūrī of Ghazni Another event of his reign was the uprising in Malwa. It seems that while he was engaged with the Muslims, Paramāra Vindhyavarman tried to regain the long lost kingdom of Malwa, but he was unsuccessful in his attempt and Malwa remained a part of the Caulukya kingdom.[212] So far no Jaina temple of the reign of Mūlarāja has come to light

Mūlarāja met a premature death and was succeeded by his minor younger brother Bhima II (circa 1178-1241 A D) At the time of latter's accession the extent of the Caulukya kingdom was practically the same as left by Kumārapāla. But soon he had to deal with his provincial governors, who, taking advantage of his young age, tried to parcel out the kingdom among themselves At this predicament the Vāghelā chief Arnorāja, who had already served as a Sāmanta under Kumārapala, came to the rescue of the throne and saved the kingdom probably at the cost of his life. Bhima then entrusted the charge of administration to Arnorāja's son Lavanaprasāda, who, with the assistance of his son Viradhavala and the two brother ministers, Vastupāla and Tejapāla, ably maintained the Caulukya kingdom. One of the earliest invaders was the Hoysala Ballāla II of Darasuram, who is credited with a victory over the Gurjaras (Caulukyas) and the Mālavas (Paramāras) But still more formidable was the attack by Yadava Bhillama in which the Caulukyas probably suffered a reverse at the invader's hands The Cāhamāna king Pṛthvirāja III also attacked Gujarat, but the hostility finally ended in an alliance contracted some time before 1187 A D. In 1193-94 A D Qutb-ud-din subdued Mairs and occupied Ajmer In 1195 A D Bhima sent a contingent to help the Mairs against the Muslims and the Caulukya army pursued the Muslims upto Ajmer. In 1196-97 A D Qutb-ud-din made fresh incursions into Gujarat and sacked Anahilapāṭaka, but shortly he withdrew from Gujarat. Soon after the Muslim raid Paramāra Subhaṭavarman, the son of Vindhyavarman, attacked Gujarat and occupied Lāṭa, but was ultimately driven out by Lavanaprasāda Some time before 1210 A. D Arjunavarman, the son of Subhaṭavarman, defeated one Jayasimha or Jayantasimha, who for some time had usurped the throne of Anahilapātaka The Paramāra sway over Lāṭa was precarious, and at last it passed into the hands of Cāhamāna Simha. Simha's nephew Śankha inflicted a disastrous defeat on the Yādavas, but later he was defeated and imprisoned by Yādava Simhana, who after some time released him, probably when Śankha accepted his sovereignty. About 1231 A D. Simhana aided by Śankha invaded Gujarat, and when Lavanaprasāda and his son Viradhavala moved to resist the Yādavas, the Caulukya feudatories of Marwad rebelled Under these circumstances Lavanaprasāda concluded a treaty with Simhana, and accompanied by Viradhavala he proceeded to Marwad and subdued the rebellions When the Caulukya army was engaged in Marwad, Śankha attacked Cambay but was defeated by Vastupāla, who had been left in charge of that city Śankha then induced Simhana to invade Gujarat again This time the situation was more grave than before, for the Marwad chiefs again revolted, the Paramāra king Devapala was ready to attack, and a Muslim raid was apprehended But a set of spies succeeded in creating a breach between Śankha and Simhana after which Śankha surrendered to Viradhavala The kings of Marwad also submitted The Muslim invasion probably conducted by Iltutmish was repulsed About 1237 A D Simhana sent another contingent to invade Gujarat, but the Yādava army was defeated and its commander Rāma killed by Viradhavala's son Visaladeva During this period Pithadeva of Pārā attacked Kutch and occupied Bhadreshwar, but after demolishing the rampart of the city he withdrew The merchant Jagadū thereupon went to Lavanaprasāda, who dispatched a contingent against Pithadeva. With this help Jagadū defeated Piṭhadeva, who shortly afterwards died Ghughula, the ruler of Godhra, is said to have rebelled against Viradhavala, but he was defeated and taken prisoner by Tejapāla. As the last known date of Bhima II is V S 1296 (1239 A D.), he must have ruled at least upto this date.[213]

During the early part of Bhīma's reign the political condition of the country seems to be quite unfavourable for any building activity, because self-defence drew full attention of the state But during the later part of his reign the Vāghelās assisted by Vastupāla and Tajapāla restored the kingdom again on a strong footing and brought the peace and tranquility back in the country This gave an opportunity for erecting such stupendous temples as those standing at Abu (Lūnavasahī) and Girnar (Vastupālavihāra) Two other temples, viz the Sambhavanātha temple at Kumbharia and the Pārśvanātha temple at Ghumli, were also erected during this period Apart from these, there are numerous literary references to show that a prolific building activity was carried out during this period At Dholka Vastupāla built a temple to Ādinātha,[214] while at Shatrunjaya he built an *Indramandapa* in front of the Ādinātha temple and temples to Nemi, Pārśva, Munisuvrata and Mahāvīra [215] At Girnar, besides the temple of Ādinātha, he built a temple to Pārśvanātha [216] Tejapāla erected a temple to Pārśvanātha at Dabhoi [217] Vastupāla-Tejapāla built an *Astāpadaprāsāda* and a temple to Ādinātha at Prabhāsapātana [218] Sometime before 1185 A D the Siddhapālavasati was erected at Anahilapātaka [219] In 1239 A D Śresthī Devacandra built a temple to Ādinātha at Cārūpa [220]

Bhīma was succeeded by Tribhuvanapāla whose relationship with Bhīma is not clear From his inscription of 1242 A D he is known to have reigned at Anahilapātaka After his short reign the dynastv of Mūlarāja came to an end, and the reins of power passed into the hands of the Vāghelās who ruled at Anahilapātaka till the close of the 13th century A. D

Vāghelā Period (circa 1246-1304 A D)

The earliest known king of the Vāghelā dynasty is Dhavala, who married the sister of Kumārapāla's mother Dhavala's son from this match was Arnorāja, who conquered Saurashtra for Kumārapāla It was possibly due to this achievement that he was rewarded with the village of Bhīmapallī, which is identi fied with Vyāghrapallī, a village ten miles southwest of Anahilapātaka It was from Vyāghrapallī (the tiger's lair) that the dynasty derived the name of Vyāghrapallīya or Vāghelā Reference has already been made about the valuable services rendered by Arnorāja and his son and grandson, Lavanaprasāda and Vīradhavala Vīsaladeva, the son of Vīradhavala, was the first Vāghelā chief who ascended the throne of Anahilapātaka in or before 1246 A. D, probably dethroning or after the death of Tribhuvanapāla Following the policy of his predecessors he attacked Malwa and sacked the city of Dhārā. He also defeated a Mewar chief, who was probably Guhilot Tejahsimha But he suffered reverses at the hands of Krsna and Mahādeva, the successors of Yādava Simhana He married a Hoysala princess, possibly to avoid the Yādava menace Of the two minister brothers, Vastupāla and Tejapāla, the latter was alive at this time and gave his faithful services to Vīsaladeva.

Vīsaladeva was succeeded by Arjunadeva, the son of his elder brother Pratāpamalla In 1272 A D. he probably suffered a defeat at the hands of Rāmacandra, the grandson of Yādava Simhana From his inscriptions it appears that his kingdom extended from Anahilapātaka to Kutch, including the whole of Kathiawar In the north his territory extended as far as Idar

Ārjuna had two sons, Rāma and Sārangadeva Rāma ruled only for a few months and was succeeded by Sārańgadeva, who reduced in battles the power of the Mālavas and the Yādavas In his Mālava campaign he was assisted by one Vīsaladeva, who later on served him as the governor of Candrāvatī He successfully repelled a Turuska invasion, which took place during the reign of Ghiyas-ud dīn Balban (1266-1278 A D) He also sent an army against the Jethavas From the provenance of his inscriptions it appears that the kingdom of Sārańgadeva comprised the whole of central and northern Gujarat upto and including Abu, Kathiwar and Kutch Probably Lāta also formed a part of his kingdom.

After Sārańgadeva his nephew Karna, the son of Rāma, ascended the throne about 1296 A D He was the last Vāghelā king and ruled for a very short time In 1299 A D Ulugh Khān and Nusrat Khān, the two generals of 'Alā-ud-dīn, invaded Gujarat and defeated Karna, who, having failed to cope with the invaders, fled to Devagiri, and his wife Kamalādevī was captured and admitted to the harem of 'Alā-ud-dīn. Subsequently he seems to have reocç-

upied his kingdom, perhaps when the Muslim army returned to Delhi, but lost it again and for ever in 1304 A D.[221]

During the Vāghelā period the power and prestige of Gujarat declined considerably, and ultimately it passed into the hands of the Muslims But the building activity was continued This is clearly evident from two extant Jaina temples, one existing at Kanthkot and the other at Miani As Vastupāla and Tejapāla were the greatest builders during the preceding age, so were Jagadū of Bhadreshwar and Pethada of Māndavagadha during this period According to Sarvānandasūri, Jagadū built a temple to Ādinātha at Dhank, a Caturvimsati-Jinālaya at Wadhwan, a temple to Ādinātha with 52 *devakulikās* at Śatavaṭī, and a temple to Śāntinātha at Devakula near Sulaksanapura [222] Pethada is said to have erected 84 Jaina edifices at different places such as Shatrunjaya, Māndavadurga, etc [223] At Bhorola, near Deesa, Muñjāśāha built a Jaina temple in 1246 A D [224] In 1279 A D Cāhana built a temple to Pārśvanātha at Cānasmā [225]

SOCIAL AND ECONOMIC LIFE

From the discovery of a dockyard and a Persian Gulf seal at Lothal it appears that the maritime activity between Gujarat and the islands of Persia existed as early as the third millenium B C [226] Apart from this solitary evidence, nothing is known about the economic conditions of Gujarat preceding the Mauryan age

The Mauryan period witnesses a rich condition in agriculture and trade Kautilya informs that the people in Saurashtra live by agriculture, trade and wielding weapons [227] The Mauryan rulers appear to have taken steps to augment the agricultural resources of the country This is exemplified by their construction of the Sudarśana lake at Girnar [228]

The author of the *Periplus* (first century A D) definitely presents a richer picture of agriculture and industry when he writes that the interior parts of Barygaza (Broach) and Saurashtra produce abundant corn and rice, the oil of sesamum, butter and muslins, and the coarser fabrics which are manufactured from Indian cotton [229] Broach was an important port about this time The following commodities were exported and imported from this port—the various imports were wine, principally Italian, brass or copper and tin and lead, coral and gold stone or yellow-stone, cloth of all sorts, variegated sashes half a yard wide, storax, sweet clover, meliot, white glass, gold and silver specie, perfumes or unguents, instruments of music and handsome young women for concubinage, while the exports comprised spikenard, costus and bdellium ivory, onyx-stones and porcelain, box-thorn, cotton of all sorts, silk, mallow-coloured cotton, silk thread, long pepper, etc [230] In trade and commerce Broach even excelled Barbaricum (in Scythia ruled by the Parthians) [231]

The Ksatrapas appear to have bestowed considerable attention on the agriculture of Gujarat This is clear from the repairing of Sudarśana lake by Rudradāman [232] Broach continued to be an important port about this time, as Ptolemy mentions that Broach was a great mart [233] The Kṣatrapas derived enough of revenues from the import duties at this port The Girnar inscription of Rudradāman indeed makes a reference to such a *śulka* or custom duty [234]

The Guptas also took keen interest in the development of agriculture in the country This is apparent from the reconstruction of the above mentioned Sudarśana lake, which had been destroyed by a severe storm during this period [235] The textile industry appears to be an important industry of Gujarat, as the Mandsor inscription of 473 A D makes mention of a guild of silk-weavers of Lāta [236] Broach was an important port about this time also,[237] a fact suggestive of active participation of Gujarat in India's overseas trade, which must have been a source of income to the people of Gujarat and also to the country

During his visit to the kingdom of Valabhi Hiuen Tsang observed that "the soil is rich and fertile and produces abundant harvests Shrubs and trees are numerous and flourishing Flowers and fruits are met with in great quantities The

soil is suitable in an special manner for winter wheat."[238] From Hiuen Tsang we also learn that in the seventh century A D the clothing of the people was made of silk, muslin, calic, linen and varieties of fine wool [239] Polishing of carnelians was an important industry during the early Maitraka period [240] The people of Gujarat, besides spinning and weaving, practised masonry, carpentary and iron smelting, and prepared jewellery, brasswares and potteries [241]

The flourishing state of trade and commerce in Gujarat during the period is also reflected in the contemporary literature According to the *Daśavaikālikacūrni*, a Jaina text of the seventh century A D, Saurashtra was a centre of trade and was visited by the merchants frequently [242] In the *Bṛhatkalpabhāsya* (circa sixth century A D,) Broach is described as a centre where trade was carried both by land and water [243] The same work also states that cloth coming from east, that is Gauda which was famous for its silken garment, to the country of Lāta was sold at a higher price [244] Hiuen Tsang also informs that as Saurashtra was on the western sea-route, the men all derived their livelihood from the sea and engaged in commerce and exchange of commodities [245] He speaks of Valabhī as a prosperous centre of trade and commerce and adds that "the population is very dense, the establishments rich There are some hundred houses (families) or so, who possess a hundred lakhs The rare and valuable products of distant regions are here stored in great quantities "[246] During the Maitraka period even private individuals possessed ships of their own [247] The *Kathāsaritsāgara* mentions Vasudatta, a rich merchant of Valabhī, sending his son Vidyādhara to another country in connection with trade [248] and similarly Devasena of Pataliputra visiting Valabhī [249]

The Rāstrakūta-Pratīhāra period witnessed an advanced state of agriculture, industry and trade. The early Arab writers[250] of the 9th-10th centuries refer to fertility of the soil and rich cultivation, both of grain and fruits Some cities in Gujarat grew mangoes, cocoa-nuts, lemons and rice in abundance and likewise produced quantities of honey One such city also produced canes and teak trees. The textile industry, which was in flourishing state in the Gupta epoch or even earlier, appears to have been well maintained during this period [251] From the *Abhidhānaratnamālā* we learn that Saurashtra was famous for its bell-metal [252] Cambay was the sea-port whence the export and import of the country were made [253] Someśvara Pattana was another port during the Pratihāra period [254] Broach, which was an all India port since early times, must have been a great source of revenues for the Rāstrakūtas of Gujarat, but its prosperity may have been, to some extent, affected by the rise of the port of Cambay and its inclusion in the Pratihāra empire.[255]

During the Caulukya period the economical condition of the country was most prosperous Agriculture was well cared, and a large number of cereals as well as edible vegetables and commercial crops were produced These include rice, wheat, pulse, sugarcane, indigo, cotton, pepper and ginger, sesamum and various fruits and vegetables The textile industry was greatly improved during this period, and it reached a high degree of excellence by the end of the 13th century A D. when Marco Polo visited India According to an Egyptian traveller, the textile products of Broach was famous under the name of Baroj or Baroji, while that of Cambay was known as Kambayati Besides, sugar, tanning, leather, perfumeries, house-building, iron and metal industries were also in a very flourishing condition House-building was an important industrv during the period, as all the contemporary accounts univocally speak of Anahilapātaka, Cambay, Dhavalakka and Broach and many other cities as full of large residential buildings The erection of many large and magnificent Jaina and Hindu temples during the period is also indicative of the same fact People of the country were engaged in various callings, trades and professions As many as thirty trades and professions are known The local control of three sea-ports—Cambay, Broach and Somnath—was greatly responsible for the material prosperity of the country Buckram, tanned leather, leather goods and textiles were among the chief articles of export from Gujarat Probably pepper, ginger and indigo were also exported It is not known whether all the articles imported during the first century A D. were also imported during this period However, as Gujarat is deficient in almost all the

metals, probably these were brought from outside. Wines of better quality were also imported. Another article of import was horse, this was probably due to the inferior breeding of the Indian horses About trade and commerce Marco Polo writes, "When merchants come hither (Cambay) with their wares loaded on many ships, they bring above all gold, silver, copper and tutia. They bring the products of their own countries and carry those of the kingdom." He further says, "Merchants go there (Somnath) from many lands, bringing with them much merchandise of different kinds. They sell there what they have brought with them, and take away the products of the kingdom."[256]

Gujarat maintained a brisk foreign trade about this time Merchants were going and coming between India and the Far Eastern countries and Persia Legends in Java preserve the memory of a late wave of imigration from Gujarat [257] A traditional Gujarati verse, which may look back to our period, says that he who goes to Java never returns, if, by chance, he returns, he brings back enough of money to live upon for two generations [258] Some of the tomb-stones of the Sultans of Samudra-Pase, probably imported from Gujarat, also suggest a brisk trade activity between Gujarat and Sumatra [259] As for the trade with the west, we learn from the *Jagadūcarita* that merchants like Jagadū had Indian agents at Ārdrapura (Hormus) and maintained regular trade with Persia, transporting goods in their own ships [260]

The developed economic condition of Gujarat during this period is also indicated by the erection of a large number of Jaina as well as Hindu temples In fact, such magnificent temples as those standing at Abu, Kumbharia, Taranga, Girnar, etc , had hardly been erected if Gujarat would not have been prosperous enough to bear their cost

The institutions of *varna* and *jāti* have been a peculiar feature of the Indian society Of the four traditional *varnas*, viz Brāhmana, Kṣatriya, Vaiśya and Sūdra,[261] the Jainas of Gujarat were mainly Vaiśya, and they engaged themselves in some kind of business This is also in accordance with the Jaina *śāstras*, for the very first rule of the thirty-five rules of conduct for a Jaina layman lays down that the person should follow some kind of business, trade or profession, which is not of an ignoble nature.[262] This however does not mean that a butcher or brewer cannot be a Jaina, but he will be in a vowless stage of soul's evolution [263] The Jainas were, as they are now, strict vegetarians The great wealth which they earned through trade and commerce and the fact of their being strict vegetarians might have considerably raised their status in the society, which was added to by their holding important posts in the royal court. The *Prabandhacintāmani* states that when Udayana, the father of Vāgbhata, amassed fabulous wealth, people came to call him a minister [264] That the status of the Jainas was high may also be inferred from the fact that Sajjana, the governor of Saurashtra under Jayasimha, renovated the Neminātha temple at Girnar out of the revenues of the province, though he was not authorised to do so This pious work of Sajjana, however, did not enrage Jayasimha, as the latter freed his governor from the repayment of the sum used [265]

The merchants were then an important class in Gujarat Besides the business communities already settled in Gujarat, the Prāgvātas and the Śrimālis of Rajasthan migrated to Gujarat and spread throughout the length and breadth of the country These two communities have produced not only great tradesmen but also statesmen and generals to whom Gujarat owes quite a lot Vimalaśāha was a Prāgvāta Vaiśya[266] and served as Dandanāyaka under Bhīma I Earlier Ninā, an ancestor of Vimalaśāha, was held in great respect by Vanarāja, who appointed Lahara, the son of Ninā, as the commander of the state forces [267] Vīra, the father of Vimalaśāha, was a minister in the reign of Mūlarāja [268] Ministers Vastupāla and Tejapāla were also Prāgvāta [269] Udayana was a Śrīmālī and served as minister under Jayasimha [270] Udayana's sons Vāgbhata and Āmrabhata were ministers under Kumārapāla [271] Sajjana,[272] the Dandanāyaka of Saurashtra under Jayasimha, and Jagadū,[273] a merchant prince of Bhadreshwar, were also Śrīmālī These rich merchants were devout and liberal Jainas and the erection of many Jaina temples goes to their credit, e g Vastupālavihāra at Girnar, Udayanavihāra (now gone) at Karnāvatī, Vimalavasahī and Lūnavasahī at Abu, etc.

Although many of the building undertakings were directly inspired by the Solankī rulers themselves and by their ministers and governors, yet a large number of the Jaina temples were built out of the donations made by the common people. Thus the *devakulikās* of the Vimalavasahī at Abu were built by the *vyavahāris* (businessmen) [274] Ṭhākura Sāvadeva and Jasahada added *devakulikas* to the Neminātha temple at Girnar [275] The Mahāvira temple at Kumbharia is called the 'Ārāsana samghacaitya',[276] i e. the temple of Jaina Samgha at Ārāsana The Neminātha temple at Kumbharia was built by Pāsila, and its *maṇḍapa* was added by Hānsibāī [277] Likewise many Jina idols in the temples at Abu, Kumbharia, etc , were installed from time to time by Jaina Śrāvakas.

RELIGIOUS CONDITION

Gujarat is not the native place of Jainism No Jaina Tīrthankara is known to have been born here Yet the association of Jainism with Gujarat is traceable to very early times Ādinātha, the first of the twenty-four Tirthankaras, is said to have delivered a sermon on Mt Shatrunjaya [278] At Raivataka Neminātha, the 22nd Tīrthankara, renounced the world,[279] obtained omniscience,[280] and finally emancipated together with a large number of sages.[281] It is not therefore surprising if temples dedicated to these Tirthankaras were erected at these holy centres

During the historical period the first wave of Jainism seems to have passed over Gujarat in the fourth century B C., when Bhadrabāhu, the head of the Jaina Samgha, visited Girnar during his migration from Magadha to south [282] The Mauryan king Samprati was a staunch Jaina The Jaina texts speak as highly of him as the Buddhist texts do of Aśoka He tried to spread Jainism by every means in his power, working as hard for Jainism as Aśoka worked for Buddhism [283] He led even a Jaina congregation from Ujjain to Shatrunjaya in the company of Ācārya Suhasti with 5000 Śramanas [284]

Jainism was prevalent in Gujarat in the 1st century B. C The *Kālakācāryakathā* indeed reveals that Kālaka went to Broach and taught Jaina tenets to the people there [285] The popularity of Jainism is also indicated by this that Vikramāditya, the originator of the Vikrama era, himself went on a pilgrimage to the celebrated Jaina site of Shatrunjaya.[286] Two other important events supposed to have happened about this time are the defeat of the Buddhists in a great argument by the famous Jaina controversialist Ārya Khapuṭa of Broach, and the founding of Shatrunjaya in Saurashtra [287]

But a definite evidence of the existence of Jainism in Gujarat is available only from the Kṣatrapa period The Junagadh inscription of Jayadāman's grandson, belonging to the second century A D , makes mention of men who attained perfect knowledge (*kevalajñāna*) and were free from old age and death (*jarāmarana*) [288] These are technical Jaina terms and are indicative of Jaina dogma The inscription was found in a cave at Junagadh, and hence it may be suggested that the cave was in occupation of the Jaina monks. The Jaina affiliation of this as well as other caves at Junagadh is further indicated by the peculiar Jaina symbols like *svastika*, *bhadrāsana*, *mīnayugala*, *nandipada* and *kalaśa* carved in the Bawa Pyra caves at Junagadh [289] These are auspicious Jaina symbols and are also found on the *āyāgapattas* of the Jaina *stūpa* at Mathura [290] The popularity of Jainism in Gujarat is also evident from the fact that simultaneous with the Māthurī-*vācanā*, which is said to have taken place between A. D. 300 and 313, an attempt to redact Jaina canons was also made by Nāgārjuna at Valabhī [291]

In the Gupta period Valabhī became an important centre of Jainism, for, according to unanimous Jaina tradition, a council of Jaina monks under the chairmanship of Devardhigani Kṣamāśramana was held there in V.E 980 (454 A D) or 993 (467 A D.) and the canonical works of the Jainas were redacted [292] According to Jarl Charpentier, this council under Devardhigani was held in 526 A D in the reign of the Maitraka king Dhruvasena [293] The existence of Jainism in the country is also indicated by the Jaina bronzes of Akota [294] Two of

these bronzes, one of Ṛṣabhanātha and the other of Jīvantasvāmi, are fine pieces of the Gupta art These and other bronzes of Akota wear *dhotī* and hence are indicative of the popularity of Śvetāmbara Jainism in the country

The Jaina religion continued to flourish under the Maitrakas of Valabhī In Śaka Sam 531 (609 A D) a copy of the *Viśesāvaśyakabhāṣya* was prepared and presented to a Jaina temple at Valabhi [295] Another proof of the existence of Jainism in Valabhi is that Mallavadin, a great Jaina dialectician and the author of the *Nayacakra*, was honoured with the title of Vādin when he defeated a Buddhist monk in a religious debate at Valabhī [296] The existence of Jaina idols at Valabhi mentioned in the Jaina *Paṭṭāvalīs* also indicates the popularity of Jaina religion in the region At the time of Valabhi's destruction these idols were removed from Valabhi to Śrīmāla, and Gandharvavādivetāla Śantisūri protected the Jaina Samgha [297] Merutunga narrates a miracle about the idols that disappeared from Valabhi and reached Somnath and Śrīmālapura on the decline of the Valabhī power [298] Dhaneśvara, the author of the *Śatruñjaya Māhātmya*, was a contemporary and teacher of king Śilāditya of Valabhi He is said to have instructed this king "in purifying the Jaina doctrine and induced him to expel the Buddhists from the country and establish a number of *caityas* near the *tīrthas*"[299] The flourishing condition of Jainism in the region is also attested by numerous Jaina bronzes hailing from Mahudi, Lilvadeva, Vasantagadh and Valabhī and some rock-cut sculptures found at Dhank, all assignable to this period [300]

Jainism appears to be a favourite religion also during the time of the Gurjaras of Nāndīpuri Two of the Gurjara kings, Jayabhata (I) and Dadda (II), are termed Vitarāga and Prasantarāga, the titles almost exclusively applied to Jaina Tirthankaras [301] Although it would be wrong to suppose that these kings were Jainas—for their own religion was that of Sūrya—, the above epithets suggest that they must have been influenced by Jainism to a certain extent, or that the local Jaina community might have conferred these titles on the benevolent kings [302] Some of the Jaina bronzes of Akota belonging to the 6th-7th centuries A D.[303] also indicate the flourishing condition of the Jaina religion.

Little is known about the state of Jainism under the Gujarat Cālukyas, but it was a popular religion in Karnātaka and was patronised by the early Cālukya kings Vinayāditya, Vijayāditya and Vikramāditya II [304] It received great impetus under the Rāṣṭrakūta kings Amoghavarsa I, Krsna II, Indra III and Indra IV Amoghavarsa was more a Jaina than a Hindu He accepted Jinasena as his religious preceptor and regarded himself as purified by the mere remembrance of this holy saint Many of the feudatories and officers of the Rāṣṭrakūtas also were Jainas [305] It was probably through the efforts of the Gujarat branch of the Rāstrakūtas that Jainism spread to Lata An inscription dated 821 A D refers to Senasamgha, a branch of the Mūlasamgha, a Jaina temple (*caityalāyatana*) and a monastery (*vasahikā*) at Nāgasārikā (modern Navsari) [306] The Mūlasamgha is the main Digambara Jaina Samgha, and Senasamgha is one of its younger branches [307] From this it appears that Digambara Jainism was prospering in this region Many of the Jaina bronzes of Akota are also assignable to the Rāṣṭrakūta period.[308] Since these bronzes belong to the Śvetāmbara school, it appears that this sect of Jainism was also prevalent in this area

The Gurjara Pratihāras had a liberal outlook towards Jainism In the 'Bappabhatticarita' of the *Prabhavakacarita* Nagāvaloka (Nāgabhata II) is described to have accepted the Jaina religion According to the same *Prabandha*, Nagabhata built Jaina temples at Modhera and Anahilapātaka,[309] and went on pilgrimages to Shatrunjaya and Girnar [310] The prosperity of Jainism during the period is also indicated by two Jaina temples located at Vardhamanapura and Dostatikā [311]

Under the Cāpotakatas Jainism got great encouragement and established its firm foothold in Gujarat. Vanarāja probably turned a Jaina as he accepted Devacandrasūri as his religious preceptor [312] As a token of patronage to Jainism he built, at the instance of Śilagunasūri, a temple of Pañcāsara Pārśvanātha in his capital city [313] His zealous devotion to Jainism is manifested in that he entitled

the Caityavāsins to prevent the non-Caityavāsins from residing in the capital [314]

Jainism saw its brightest days in the Solanki period, as it found keen royal patrons in the Solaṅkī rulers Mūlarāja, the founder of the Caulukya dynasty, was a Śaiva by faith but his fancy to Jainism cannot be denied, for he allowed his crown-prince Cāmundarāja to make a land grant to a Jaina temple located at Varunasarmaka,[315] modern Vadsama in the Mehsana district of Gujarat Mūlarāja himself is known to have built a Jaina temple called Mūlarājavasahikā at Anahilapātaka [316]

The next king, who came into close contact with Jainism, was Durlabharāja Hemacandra informs that being acquainted with the Jaina doctrines Durlabharāja paid his respect to the learned saints, repudiated the *ekāntavāda*, and thereby obtained purity himself [317] This statement gets further elaboration from Abhayatilaka's commentary on the *Dvyāśraya* according to which Durlabharāja learnt the Jaina doctrines from Jineśvarasūri and repudiated the Buddhist doctrine of *ekāntavāda* when Jineśvara exposed their futility [318] Pleased with the acumen of Jineśvarasūri Durlabharāja honoured him with the title of Kharatara (the very keen one) [319]

Durlabha's successor Bhīma I was no doubt a Śaiva, but he had never been a hinderance in the way of Jainism This is apparently indicated from the fact that he allowed his Dandanāyaka Vimalaśāha to erect a temple to Adinātha at Abu The erection of this temple is a living testimony of the popularity of Jainism during the reign of Bhīma.

Karna is known to have conferred the title of Maladhārī on the celebrated Jaina monk Abhayadevasūri, seeing his holy dislike for cleanliness [320]

The next landmark in the history of Jainism is met with the reign of Jayasimha Like his predecessors he was also a Śaiva, but he had great respect for the Jainas and Jainism He was a friend of Abhayadevasūri, Kalikālasarvajña Hemacandra, Hemacandra Maladhārī, Vīrācārya and other Jaina monks.[321] Some of his ministers like Sāntū, Āśuka, Vāgbhaṭa, Ananda, Pṛthvipāla, Muñjāla and Udayana were Jaina.[322] It was through the efforts of Udayana that Jayasimha defeated Khaṅgāra and thereby won the title of Cakravartin.[323]

From the reign of Jayasimha the Śvetāmbara Jainism seems to have been pre-eminent in Gujarat The *Prabandhas* indeed say that a debate was held in the royal court of Jayasimha in which the Digambaras headed by Kumudacandra were defeated by Śvetāmbara Devacandrasūri, the preceptor of Hemacandra, and as a result of this debate the Digambaras had to leave Gujarat [324] The predominence of the Śvetāmbaras over the Digambaras is also reflected in their monuments and inscriptions, while those of the former abound in Gujarat, the number of Digambara temples is very small and the epigraphs are absent [325]

Jayasimha also patronised Jainism by building temples to Tīrthankaras[326] and by making pilgrimages to the holy Jaina *tīrthas* like Girnar[327] and Shatrunjaya [328] According to a later record belonging to circa 1400 A D, he was even converted to Jainism and was induced to adorn the Jaina temples in his kingdom and elsewhere with golden flagstaves and knobs and also to issue an edict prohibiting slaughtering of animals on eighty days in each year [329] But Jayasimha was not completely won over to Jainism, for on one occasion he did not allow the Jainas to hoist flags on their temples [330]

When Kumārapāla ascended the Caulukya throne, Jainism saw its brightest days in Gujarat In fact, he was the greatest supporter of Jainism in Gujarat, as he took all measures for its spread and prosperity in the country It was due to his royal patronage that Jainism occupied the pre-eminent position in the State, and Gujarat became a stronghold of the Jainas

Kumārapāla was a Śaiva in the early days of his life, but later he turned a Jaina After hearing the religious injunctions from Hemacandra he assumed the title of Paramārhat.[331] His faith in Jainism, however, reached its consummation when he openly promulgated certain basic principles of the Jaina doctrines The *Dvyāśraya* explicitly speaks of his proclamation of 'amāri', i e. non-slaughtering of animals [332] This literary reference to 'amāri' is also corroborated by the epigraphical

records of his feudatory chiefs. The Kiradu stone inscription of A D 1152 states that Mahārāja Ālhanadeva gave security to animals on the sacred day of Śivarātri and on the 8th, 11th and 14th days of both the fortnights in three cities [333] Another inscription of the reign of Kumārapāla records that Pūnapākṣadeva ordered his subjects to refrain from killing any animal on the Amāvasyā, i e the last day of the dark fortnight, and on other special days [334] Though the records of Kumārapāla himself do not make mention of 'amāri', it was not a partial measure, for Hemacandra positively says that even the Hindu gods could not be offered any animal sacrifice [335] This statement of Hemacandra gets support from the later chroniclers also The *Prabandhas* indeed say that the sacrifices were forbidden on the occassion of the Durgāpūja [336] According to the *Dvyāśraya*, even hunting and fowling were also stopped [337] Kumārapāla also gave up the idea of confiscating the property of a childless man,[338] and banned drinking, gambling and certain other vices like the sports of betting on pigions and cock-fights [339]

Apart from these measures, Kumārapāla showed his great zeal for Jainism by erecting Jaina temples at different places Hemacandra credits him with the building of only two Jaina temples, namely the Kumāravihāra enshrining Pārśvanātha at Anahilapātaka and the Pārśvanātha temple at Devapattana [340] But elsewhere Hemacandra mentions that almost every village maintained a Jaina temple [341] Apart from making reference to the Kumāravihāra at Anahilapātaka,[342] the *Prabhāvakacarita* reveals that Kumārapāla erected 32 small *vihāras*, installed an image of Neminātha in the Tribhuvanavihāra, built a Jaina temple at Shatrunjaya, and finally adorned all the main places with the Jaina *caityas* [343] The number of Jaina temples built by Kumarapala as given by Merutunga is still greater According to Merutunga, he built 1440 temples distributed all over the country [344] He also built the Jholikāvihāra at Dhandhukā,[345] and restored the Sāligavasahikā at Cambay [346] Kumārapāla also made pilgrimages to the holy Jaina sites like Shatrunjaya and Girnar [347] The Ajitanātha temple at Taranga built by Kumārapāla still stands intact and is indicative of high state of Jainism during this period.

After Kumārapāla the royal patronage to Jainism seems to have ceased According to Jaina tradition, Ajayapāla, the successor of Kumārapāla, persecuted the Jainas and destroyed their temples [348] However, Jainism did not lose its foothold in Gujarat, the generous activities of the merchant princes like Vastupāla, Tejapāla and Jagadū were enough to compensate the loss Among the merchant princes the names of Vastupala and Tejapāla stand pre eminent The Jaina tradition credits them with the building of a large number of Jaina temples.[349] The veracity of the tradition is also attested by a contemporary inscription, which records that they had by the year 1219 A D built one crore temples and repaired many old ones at renowned places of pilgrimage such as Shatrunjaya and Arbudācala, and in some prosperous cities like Anahilapura, Bhṛgupura, Stambhatirtha, Darbhāvati, Devalakka and many other places [350] No doubt the epigraphical record exaggerates their deeds, it can hardly be denied that they were great builders The temples built by them still stand to their credit at Abu and Girnar, and due to the construction of these magnificent temples their names are pronounced with great respect to this day in Gujarat Vastupāla's devotion to Jainism is manifested also in that he visited holy Jaina places like Shatrunjaya and Girnar,[351] and established Jaina libraries (Bhandāras) at Anahilavāda, Stambhatīrtha and Bhrgukaccha [352]

After the death of Vastupāla and Tejapāla, Jagadū, a merchant prince of Kutch, continued their religious activities by erecting temples to Tīrthankaras and by making pilgrimages to holy Jaina places.[353] But his most charitable work was his services to humanity during the time of a severe famine which lasted for three years (1256–58 A.D) [354] This meritorious deed of Jagadū, in which he was inspired by a Jaina monk, must have elevated the position of Jainism Pethada was another Jaina merchant who erected temples to Jinas [355]

As stated above, of the two Jaina sects the Śvetāmbara Jainism has got the upper hand in Gujarat, as all the Jaina temples of our period belong to this sect As Jainism does not believe in any creator of the universe, all the Jaina temples are dedicated to one or the other of the 24 Tīrthan-

karas, who are regarded as liberated souls. Among these Ṛṣabha, Nemi, Pārśva and Mahāvīra appear to be more popular, as the temples dedicated to them are greater in number Rarely we find temples dedicated to Ajita, Śānti and Sambhava Many of the temples of our period are surrounded by 24, 52 or 72 smaller cells called *devakulikās*, which are also dedicated to Tīrthankaras From the introduction of the *devakulikās* the other Tīrthankaras of the Jaina pantheon were also accorded due honour in one and the same temple This facilitated the devotees to pay their obeisance to almost all the Tīrthaṅkaras at one place The Tīrthankaras in the Jaina temples are worshipped almost in the same manner as the Hindu gods and goddesses are done in the Hindu temples

The twenty-four Tīrthankaras are the main object of worship in the Jaina temples, and so they are given foremost position in the Jaina pantheon Next in order come their attendant figures called the Śāsanadevatas Each Tīrthankara has a Śāsanadeva (Yakṣa) and Śāsanadevī (Yakṣī) of his own They are represented either independently or attending upon the Tīrthankaras As attendant figures they are found depicted both on the threshold of the doorframe and on the stele of the Jina image In this respect the Yakṣas and Yakṣīs might draw at least some attention of the devotees at the time of worship At other places they just form a part of embellishment of the temples. Among the Yakṣīs the images of Cakreśvarī and Ambikā are frequently seen, while among the Yakṣas the figures of Sarvānubhūti and Brahmaśānti are most popular The images of the remaining Yakṣas and Yakṣīs are occasionally noticed

Like the Hindus and the Buddhists, the Jainas also conceived their own pantheon, which includes, besides the Tīrthankaras and their Śāsanadevatās, sixteen Vidyādevīs, eight *dikpālas*, Lakṣmī, Sarasvatī, Vināyaka, Naigameṣin, Vidyādhara, Kinnara and Pratihāra, some of which seem to have been borrowed from the Hindu pantheon All these divinities are found represented on the various parts of the temples and thus constitute a part of embellishment rather than an object of worship Among these the representation of Vidyādevīs is frequently noticed on the Jaina temples of our region. They are shown in their individual form as well as in a set of sixteen (Fig 44). One of the corridor ceilings in the Vimalavasahī at Abu displays four Vidyādevīs along the diagonals of a square The Vidyādevīs generally occur on the wall, doorjambs, pillar-shafts, ceilings and the *rathikās* of the *śikhara*

Lakṣmī and Sarasvatī occupy a respectable position in the Jaina pantheon Generally they occur on the ceilings of the temples, at times they are found on the *pītha* of the sanctum. An image of Sarasvatī has been noticed as early as the Kuṣāna period,[356] and her images continued to make their appearance down to our period through Vasantagadh, Akota and possibly Pallu (Bikaner),[357] the last one having produced some wonderful images of Sarasvatī She has been given due respect in the Jaina temples of our region, as, apart from other places in the temples, one whole ceiling in the Vimalavasahī at Abu and the *rathikās* of the Ajitanātha temple at Taranga and the Sambhavanātha temple at Kumbharia are alloted to her

Compared to Sarasvatī the images of Lakṣmī are more commonly noticed in the Jaina temples of the period under discussion. She is represented in her individual form as well as with two elephants showering water over her In the latter form called Gajalakṣmī she appears to have drawn considerable attention of the artist, as one whole ceiling in the Vimalavasahī at Abu is alloted to her (Fig 20)

The images of Vināyaka (Ganeśa) are rarely found So far only two images have come down to us, one of these occurs on the *pītha* of the Neminātha temple at Kumbharia, and the other hails from the Mahāvīra temple at Kanthkot Both these are small pieces.

The eight *dikpālas* are represented in their correct position on the walls of the temples In the Śāntinātha temple at Kumbharia and the Vimalavasahī at Abu they also occur in the ceilings.

Naigameṣin, an attendant of Śakra (Indra), is known to have transferred the foetus of Mahāvīra from the womp of Brāhmanī Sunandā to that of Kṣatriyānī Triśalā This story is found depicted in the Śvetāmbara literature only, and since all the

Jaina temples of Gujarat of our period belong to the Śvetāmbara sect, he occupies an admirable position in the Jaina pantheon there Indeed he gained so much popularity during the period that he is found represented in the narratives of the other Tīrthaṅkaras in the Jaina temples at Kumbharia, although he is associated with the life of Tīrthankara Mahāvīra only His popularity is also demonstrated by this that he substitutes Vidyādharas in the domes of the *rangamandapa* of the Mahāvīra and the Neminātha temples at Kumbharia

The Pratihāras are shown as door-guardians, or they occur on the pillar-shaft, while the Kinnaras and Vidyādharas (Fig 33), the denizens of the air, adorn the ceilings.

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CHAPTER II

GEOGRAPHY AND THE RELIGIOUS SITES

The province of Gujarat fills the south-western portion of Western India Among the five divisions of India called the "Five Indies" Western India is said to have comprised Sindh and western Rajputana, with Kutch and Gujarat, and a portion of the adjoining coast on the lower course of the Narmada [1] The broad divisions of India as described in the early Pali texts are rather six than five, and Western India is named Aparānta,[2] which is taken to represent that part of the country which lay to the west of the Buddhist mid-land and the north and the south respectively of Dakṣiṇāpatha and Uttarāpatha [3] On the evidence of the *Mahābhārata* it has been pointed out that Aparānta included practically the whole of western coast [4] Aparānta is Ariake of Ptolemy, according to whom it extended southward from the Narmada [5] In the *Periplus of the Erythraean Sea* Ariake is described to have extended southwards from the gulf of Cambay to the north of Ābhīra [6] According to R G Bhandarkar, Aparānta was the northern Konkan whose capital was Sūrpāraka modern Sopara [7]

In ancient days the region which is now known as Gujarat had three divisions, viz Ānarta, Saurashtra and Lāta It is hard to describe the exact boundaries of these provinces, as they varied during the course of time Ānarta consisted of northern Gujarat, stretching from Kaira to Palanpur or Vadnagar in the north, and including Dwarka in the west [8] According to Altekar, Ānarta hardly extended upto Ahmedabad in the south, while on the west it was bounded by the Rann of Kutch, on the north by the Abu ranges and on the east by Malwa [9] Saurashtra was the name of the whole peninsula,[10] but at times it denoted only the southern portion of Kathiawar, the northern part was probably included in Ānarta [11] Lāta corresponded to southern Gujarat, extending from the south of the Mahi or at times south of the Narmada upto Daman.[12] Bhrgukaccha (Broach) and Navasārikā (Navsari) belonged to this province [13]

The three provinces—Ānarta, Saurashtra and Lāta—not only did not form one political unit, but they were themselves divided, throughout the first millenium A D, among several petty states But soon after the 10th century A D the territory to the north of the Mahi came to be known as Gūrjaramandala or Gūrjarabhūmi [14] During the 12th century A D the country of Gūrjaramandala continued to be known by this name and by a few other names such as Gūrjaratrā, Gūrjarātrā, Gūrjaratri, Gūrjjarāstra, Gūrjaradharitrī and Gūrjaradharā [15] Lāta and Saurashtra, however, were called Gurjaratrā or Gujarat only by the end of the 13th century or the beginning of the 14th century A D, when the Muslims invaded Gujarat, conquered all these provinces, and applied for the purpose of administration the term Gujarat for the whole province [16]

The three traditional divisions of Gujarat also correspond to the three natural zones Ānarta more or less coincides with semi-arid loessic zone, while Lāta corresponds to the fertile projection of the western Littoral [17] Saurashtra is formed of sheets of Deccan Lava intersected by swarms of trap dykes Most of Saurashtra lies below 600 ft, but there are two hill-masses, the Manda hills in the north and the Gir ranges in the south, which, linked by a narrow zone of high altitude, are eroded by rivers flowing in all directions [18] In Kutch a similar plateau extends from east to west, leaving on all sides a narrow coastal plain drained by rivers The climate of these three divisions exhibits a variety of characteristics, which represent a transition between the heavy rainfall area of the Konkan and the arid Rajasthan [19]

Physically Gujarat consists of two portions, one of these is continental and the other is peninsular The continental portion consisted of Ānarta and Lāta, while the peninsula was called Saurashtra The whole territory is bounded on the north by the desert of Marwad, on the north-west by the Great

Rann of Kutch, on the west by the Arabian sea, on the south by the Deccan plateau, on the east by the gorges of the Narmada and the Tapti, and on the north-east by the Mewar and Malwa plateaux

Although the geographical position of Gujarat isolated it from the mainland, culturally it has always been into contact with the latter, though the communication between the two was rather difficult Gujarat was connected with her neighbouring countries by five ancient overland routes The most important was the northern route, which connected Gujarat with Sindh and Punjab via Rajasthan [20] This route probably connected Ahmedabad with Delhi via Ajmer, passing through many important cities like Mehsana, Siddhapur, Palanpur, Bhinmal, Jalor and Merata [21] The northern frontier of Gujarat being unbarricaded by nature, the invasions have usually been conducted from that side Probably the earliest large scale movement along this route was that of the Śakas and the Hūnas The cultural contact between Gujarat and Rajasthan is also evident from the fact that the temples of the two regions have many features in common with one another

The eastern routes connected Gujarat with Malwa and the Gangetic basin One of these was a land route, which passed through Idar, Khedbrahma, Harrol and Shamalaji and was frequently used by the Mauryas, the Guptas and the Solankis The other was the water-way provided by the rivers Narmada and Tapti Since the greater part of this region lay between the forested hills of the Satpura ranges, it is probable that it was extensively used

There was a north-easterly route from Sopara which passed towards the north via Dohad-Ratlam pass. With this was linked up the old route from Ujjain to Broach The main north-south route lay along the north Konkan coast and was linked up at Sopara with two routes, one from the Gangetic basin and the other from the Deccan The Cālukya and the Rāstrakūta invasions seem to have been conducted along this route.[22]

The extant temples also throw some light on the cultural contact between this part of the country and the adjoining regions of Malwa and Deccan Contemporary with the Gujarat temples a class of temples known as Bhūmija was built in Malwa It was patronised by the Paramāra rulers of Malwa It was quite popular in Maharashtra (the upper Deccan) Two instances of the Bhūmija temples are also known from Gujarat,[23] but their scope seems to be very limited in this part of the country

In the construction of temples the availability and the quality of building material are of primary importance The material with which the Jaina temples of Gujarat are built varies from place to place In Gujarat, what building material was locally available was used in their construction In northern Gujarat, in the region around Candrāvatī, white marble is most commonly used This may be clearly seen in the Jaina temples at Kumbharia, Abu and Sarotra White marble seems to have been quarried from the mines at Ārāsana near Kumbharia Ārāsana, which forms the south-western termination of the Aravalli ranges, is famous for the quality of its marble since old days,[24] and many temple-builders of Gujarat such as Vimalaśāha, Vastupāla, Tejapāla and Kumārapāla used the marble of this place [25] The Aravallis are composed of metamorphic rocks,[26] and since marble is a variety of these rocks, it is found in plenty in this region

In the south the material used is sandstone of various colour Thus at Vadnagar the material is reddish sandstone, and at Taranga it is white sandstone It is hard to say whence the reddish sandstone was carried to Vadnagar The white sandstone is a variety of the Cretaceous rocks and is found in the nearby town of Himatnagar [27] Probably white sandstone was transported to Taranga from this place

In Saurashtra different varieties of sandstone have been used At Sajakpur it is reddish yellow, at Ghumli and Miani calcareous, at Shatrunjaya reddish, at Girnar (Vastupālavihāra) yellow, and at Than grey The Barda hill in western Kathiawar is the source of calcareous sandstone, whereas Kandola hill at Than provides grey sandstone. The source of yellow sandstone is not known One solitary temple, namely the Neminātha temple at Girnar, is built of black basalt. The Gir ranges themselves are the source of black basalt.[28]

The temples in Kutch are also built of sandstone The stone used in the temple at Kanthkot is of the kind known to the geologists as Kantkote Sandstone [29] The Jaina temple at Bhadreshwar is built of reddish yellow sandstone, which was possibly brought from Ratnal, a hill seventeen miles southeast of Bhuj.

It is not without reason when a temple or a group of temples is built at a place The existence of a temple at a place probably indicates that the place was either a religious site, or it was a political centre, or it lay on the trade-routes, or it maintained temples for some other reasons Above all, the religious factor seems to be the main cause for the celibrity of a temple-site Almost all the religions of the world have laid great emphasis on the sacredness of certain localities The four places in the Buddhist tradition, viz the place where Buddha was born (Lumbini), the place where he attained enlightenment (Bodhagayā), the place where he imparted his first sermon (Sāranātha), and the place where he achieved his *Nirvāna* (Kusinārа),[30] are said to be sacred for the Buddhists For Christians Jerusalem has been the holiest place, and no religious community except Christians undertook in historic times several great military pilgrimages [31] Among the five practical duties of Islam pilgrimage to Mecca and Medinah is one [32] In the Hindu tradition large rivers, mountains and forests have always been venerated as sacred as the abodes of gods [33] Similarly the Jainas regarded certain places to be sacred and constructed temples in honour of Tīrthankaras there These places in Jaina tradition are called *tīrtha* or *tīrthakṣetra*, i e the place which shows the way as to how to cross the transmigration of life,[34] in other words, it reminds us how the great personages led a virtuous life at this spot [35]

The Jainas regard the following places as their *tīrthaksetras*

1 the places where Tīrthankaras were born,
2 the places where Tīrthankaras first renounced the world and initiated a religious life;
3 the places where Tīrthankaras practised great austerities,
4 the places where Tīrthankaras achieved omniscience,
5 the places where Tīrthaṅkaras attained liberation,
6. the places where the great ascetics lived and achieved liberation,
7 the places famous for their beautiful temples or wonderful idols.[36]

These holy places, according to the Digambaras, may be grouped into two categories, viz *siddhaksetra*, the place where the Jinas or other ascetics achieved liberation, and *atiśayakṣetra*, the place which is sacred for other reasons [37] Except for those where some one obtained *Nirvāna*, all the *tīrthas* come under the second category Such a type of division of the *tīrthas*, however, is not known to the Śvetāmbaras, for the *Vividhatīrthakalpa*, a famous Śvetāmbara text of the 14th century A D, does not refer to any such division, although it contains an extensive account of the Jaina *tīrthas* located all over India

Gujarat possesses both the types of *tīrthas* Of all the *siddhaksetras* enumerated by Hiralal Jain,[38] three, viz Shatrunjaya, Girnar and Taranga, are located in Gujarat Except for Bihar no region of India is as rich as Gujarat in so far as the *siddhakṣetras* are concerned [39] The above three *tīrthas* are far from the cities and the habitational areas, they are situated on hill tops and among the midst of forests Being secluded from habitational areas and having a calm and cool atmosphere for meditation, they attracted much attention of the Jaina recluses from very early times, and due to the patronage of these personages they became sanctified places and in course of time there were erected temples in honour of Tīrthankaras Abu is also a religious site, and hence there were erected Jaina temples The sites like Ghumli, Than, Bhadreshwar, Kanthkot and Vadnagar were important political centres, and hence the existence of a Jaina temple, as also of a Hindu temple, is quite likely there Kumbharia is situated on a hill adorned picturesquely among the natural surroundings It is not its sanctity but probably the picturesque situation which invited the attention of the builders, and with the erection of temples it became a holy Jaina site Miani is an old village lying on the ancient trade-route, which followed the coast from Gogha to Dwarka via Somnath Sejakpur and

Sarotra are two such sites which are situated very close to the ancient trade-routes Sejakpur lies beside the Wadhwan-Sayla-Junagadh route, and Sarotra is situated near the Ahmedabad-Palanpur-Ajmer route In old days the trade-routes were used by the pilgrims, traders and conquerors alike, and the erection of Jaina temples near these routes may have been possible through the munificences of the Jaina merchants, who frequently visited these places during the course of their trade

Now, we shall describe the importance of these sites one by one

Kumbharia—It is situated about fourteen miles southeast of Abu Road and one and a half miles from Ambaji in the Banaskantha district of Gujarat Once the whole region from Ambaji to Kumbharia was known as Ārāsana, but now both the sites are isolated from each other and are going by their own names, and it is not yet certain when and by whom they were founded It is equally difficult to say who founded Ārāsana and when it was destroyed

In the inscriptions found in the Jaina temples at Kumbharia, Ārāsana is variously described as Ārāsana, Ārāsanā, Ārāsanā, Ārasanākara, Ārāsanagara, Ārāsanākara, Ārāsana, Ārāsanamandala and Ārasana-(nā)kara It is said that Ārāsana derived its present name from 'ārasa' purporting to marble, the mines of which are found in abundance on the Ārāsura mountain of Ambaji and Kumbharia [40] According to Dave, however, Ārāsura or Ārāsana came to be known after an Asura (demon), who was killed by the *cakra* of Ambikā consisting of a thousand *ārāsas* (spokes) [41] Ārāsana adopted its present name since early times,[42] and it continued to be known by this name or some of its varients as late as 1618 A D [43]

As regards the name of Kumbharia, Forbes has suggested that it was founded by Rānā Kumbhā of Chitor and was so called after his name [44] Rānā Kumbhā flourished from A D 1438 to 1459, whereas the city of Ārāsana is known by this name as late as 1618 A D This obviously shows that Kumbharia was not named after Rānā Kumbhā, and the destruction of the old city must have taken place after 1618 A D Viśālavijaya is of the opinion that when Mewar was invaded by Akbar, some king of this region, Kumbhā by name, fled to Ārāsana and changed the name of the city to Kumbharia [45] According to Triputi Mahārāja, however, Kumbharia derived its present name from 'kumbhāras', i e potters, who were inhabiting there [46]

Ārāsana was rich in natural resources According to the Jaina tradition, here were mines of gold and silver [47] When Ambikā became pleased with Vimalaśāha, she gave him so much wealth that he could build 360 temples to Pārśvanātha [48] A similar story is said about Pāsila, the builder of the Neminātha temple there [49] It was also famous for the quality of its marble throughout Gujarat, as many temple-builders such as Vimala, Vastupāla, Tejapāla and Kumārapāla used the 'ārasa' (marble) of this place [50]

The antiquity of Ārāsana as a Hindu site may be traced to the most remote period, as here was offered in vicarious sacrifice the hair of the infant Śrī Krsna, and subsequently his bride Rukminī worshipped Ambādevī, when he bore her from the threatened embrace of Śiśupāla [51] But to the Jainas it is known from the time of Vimalaśāha, when the latter was appointed as Danda-nāyaka in this region According to the Jaina tradition, Vimalaśāha obtained much wealth from Ambāmātā and constructed here 360 temples to Pārśvanātha [52] Further, we are told that once Ambikā became displeased with Vimalaśāha and destroyed all except five Jaina temples The traditional account is no doubt correct in that there are still five Jaina temples, but, surprisingly enough, none of the inscriptions found in the temples at Kumbharia attributes Vimalaśāha to be the builder of these temples The style of all the five temples also indicates a date later than the time of Vimalaśāha However, the possibility of a Vimalavihāra at Ārāsana cannot be wholly denied, as the later literary tredition definitely makes mention of one such vihāra there [53] Three inscriptions in the Kumbharia Jaina temples also belong to the time of Vimalaśāha [54] Therefore, it is quite likely that there existed a Jaina temple during the time of Vimalaśāha Dhaky has even suggested that what is now known as the temple of Śāntinātha was originally a temple of Rsabhanā-

tha built by Vimalaśāha, and that the present temple was built on an extensive scale by removing the old one [55]

The Jaina temples at Kumbhariā lie embosomed among the forest-covered hills of Ārāsura, which form the south-western termination of the Aravalli range They are oriented on the gentle slope of a shallow river-valley The charming situation of the site and the nearness of the quarry may have been the main factor for erecting temples there A large number of worshippers daily visit the temples of Kumbhariā during day time, but as the evening darkens the valley the doors of the temples are shut up, and except for occassional birds' cry quiet dwells there during the whole night The temples have got so much popularity for their sanctity and artistic splendour that a pilgrim or traveller bound to Ambaji also desires to visit Kumbhariaji

At present there is a group of six temples, all located very close to each other Of these, five are Jaina and one is Śaiva All the five Jaina temples come under the purview of our discussion.

Abu—The celebrated Jaina site of Abu, Arbuda or Arbudācala of ancient Indian texts, is situated eighteen miles northwest of Abu Road in the Sirohi district of Rajasthan It is one of the five most sacred hills of the Jainas [56] It forms a part of the Aravalli range and is detached from it by a narrow valley measuring seven miles across, through which flows the river Banas. Composed of the archaean granites, schists and limestones the Abu mountain has a long narrow form, its top spreading out into a picturesque plateau nearly 4000 ft above the sea level, about twelve miles in length and three miles in breadth Its highest peak, the Guru Śikhara, close to its northern end and rising 5650 ft above the sea-level, is the highest point between the Himalayas and the Nilgiris [57] According to Megasthenes, and Arrian too, the sacred Arbud, which is identical with Capitalia, rises far above any other summits of the Aravalli range [58]

Sten Konow has suggested that some of the oldest hymns of the *Ṛgveda* refer to Arbuda as a stronghold of Śambara and other Dasyus, who descending the hill-top carried away the cows of the Āryans Indra is therefore invoked to tread down the great Arbuda and its lord Śambara [59] According to the *Skanda Purāṇa*, "Abu was formerly a level plain At one place there was an unfathomable chasm Once Nandini, the famous cow of Vaśiṣṭha, fell into it At this the sage invoked aid of Sarasvati, who filled it with water and delivered the cow Next day the sage requested Himalaya to fill it up Himalaya deputed his younger son Nandivardhana, who was carried here on the back of a mighty serpent named Arbuda, and the chasm was filled by this Nandivardhana mountain Vaśiṣṭha became so much pleased with the services of Arbuda that he gave a boon to the effect that Nandivardhana mountain would henceforth be called Arbuda, and that near its peak a Nāgatirtha, the place sacred to the Nagas, would be famous "[60] Jinaprabhasūri also states that Abu was formerly called Nandivardhana, and later it was named Arbuda, being the habitat of the Nāga Arbuda [61] The Puranic account suggests that originally Abu was largely inhabited by the Nāga tribe, and that there occurred some geological upheaval The *Mahābhārata* indeed reveals that there was a hole through the earth in the days of yore at Abu [62] This probably refers to a chasm or cater of volcano at Abu The possibility of volcanic eruptions at Abu is further suggested by the name Arbuda, which also means swelling, tremor, polypus or foetus [63] The local people even today believe that Abu shakes every year [64]

When Abu came to be known as a Jaina *tirtha* is not definitely known The *Bṛhatkalpabhāsya* (circa sixth century A D.) refers to a *sankhadi*, i e picnic or festival, which people used to enjoy in *yātrā* at Prabhasa or Abu [65] Jinaprabhasūri informs that Ācārya Susthitasūri went on a pilgrimage to Astāpada from Arbudacala [66] An inscription of 1370 A D even says that Mahavira also visited the Abu region during his tours as a monk [67] According to the Jaina *Pattāvalis*, Udyotanasūri went on a pilgrimage to Abu in 994 V S. (937 A D).[68] These references apparently show that Abu was a sacred Jaina place, and hence there were erected Jaina temples Another reason for building activity is its attractive hill-top

From Abu Road a straight pathway leads to the foot of the Abu mountain, and thence by a winding

pitch-road is arrived the plains of Abu Here, one is amazed by finding himself almost in a new world—"an island floating in air" This table-land is walled on all sides by abrupt and lofty cliffs, contains villages and hamlets, is ornamented by a lake and by more than one rivulet of water, and wears a coronet of mountain peaks One of the villages here is called Dilwara or Delvādā, which lies one and a half miles away from Mt Abu and is reached from the latter place by a pitch-road In the village are the world famous temples of Abu Since there were many temples in this area, the place came to be known as Devakulapaṭaka or Devalapāṭaka (a region of temples),[69] and it was most probably from Devalapataka that the present name of Deulavādā or Delvādā was derived At present there is a group of five Jaina temples, all situated very close to each other Of these, only the Vimalavasahi and the Lūnavasahī come under the survey of this work

Taranga—Taranga is a sacred hill of the Jainas It is situated 35 miles northeast of the Mehsana district of Gujarat Taranga is also a Railway Station whence the Taranga hill lies at a distance of three miles only At present the hill is approached from its foot by a paved road which passes through scrubs and trees and opens at length in a long basin, in the middle of which and surrounded by an extensive paved courtyard stands the temple of Ajitanatha

Taranga is also called Tārāpura, Taraura, Tārāvaranagara, Tāranagiri, Tāragiri, Tāranagadha, Tārangakaparvata, Tāranganāga, Tarangakagiri, Tarangadha and Tāranadurga[70] Among one hundred eight names of Shatrunjaya enumerated by Dhanesvarasūri Tāragiri (Taranga) is one[71] As for the origin of the name of Taranga, Nyayavijaya has pointed out that in the 15th century A D Taranga was called Tāranadurga, and it was from Tāranadurga that the term Tāranagadha, then Taragadha, and finally Taranga was derived[72] Forbes has suggested that the name of Taranga is derived from Taruna Mātā whose temple exists on the hill[73]

It is a *siddhaksetra*, as here were liberated Varadatta, Varanga, Sāgaradatta and three and a half crore Munis[74] During the historical period Vatsarāja (Pratīhāra) built a shrine of the Buddhist goddess Tārā at this place and hence the place was called Tārāpura. Later Vatsarāja is said to have accepted Jaina religion and erected there a shrine to Siddhāyikā, the Yaksi of Mahāvīra Some time afterwards the shrine fell into the hands of the Digambaras, who continued to hold its possession until they were ousted by Caulukya Kumārapāla, who ordered his Dandanāyaka Abhaya to adorn it with a temple of Ajitanātha[75] It appears that formerly Taranga was a Buddhist site, and then it was occupied by the Digambaras and the Śvetāmbaras respectively. That Taranga was a Buddhist site is also known from the discovery of an image of the Buddhist goddess Tāra from this place[76] About the sanctity of this place Hemacandra writes that "in religious merit it equals Shatrunjaya"[77]

Girnar—Girnar or Girinar is one of the most sacred hills of the Jainas, lying four miles east of Junagadh, Gujarat This is the highest hill in Gujarat, rising to a height of about 3470 ft above the sea-level In the Junagadh inscription of Rudradaman Girnar is referred to as Girinagara,[78] and it has been suggested that it was from Girinagara that the present name of Girinar or Girnar was derived[79] In the *Purānas* Girnar is referred to as Ujjayanta, Ujjanta, Udayanta, Durjayanta and Vaijayanta,[80] while in the inscriptions it has been called Urjayat[81] Hiuen Tsang calls it Yuh-chen-to (Ujjanta),[82] which, according to Cunningham, is the Pali form of the Sanskrit Ujjayanta[83] Another name applied for Girnar is Raivata or Raivataka.[84] In the Junagadh inscription of Skandagupta dated 457 A D Raivataka and Urjayata are mentioned separately[85] This obviously indicates that Raivataka and Ujjayanta were names of two different hills at Girnar, but later they seem to have been regarded as identical names of Girnar hills[86]

Girnar has been regarded as a sacred hill by the Hindus, Buddhists and Jainas since ancient times[87] According to the *Giranāra Māhātmya*, Prabhāsaksetra and its vicinty on the south sea-shore of Saurashtra are the holiest of all the places of Hindu sanctity, but Girnar or Vastrāpatha, as it it called, is holier still by some almost infinitesimal amount.[88] Girnar is also included among the five most sacred

places of the Jainas [89] The antiquity of Girnar as a Jaina site may be traced to the time of Neminātha, the 22nd Tīrthankara, as three of his *kalyāṇakas*, viz. *Dīkṣā*, *Kevalajñāna* and *Nirvāṇa*, are known to have taken place at this place [90] Kṛṣṇa's sons, Sāmbakumāra and Pradyumna, and the latter's son Aniruddha and seventy two crore seven hundred Jaina Munis are also said to have obtained liberation here.[91] Historically, however, Girnar came to be known from the time of the Mauryan king Candragupta.

Girnar has six distinct peaks separated by deep ravines, the highest of these is dedicated to Gorakhanātha, and the remotest to Kalka.[92] To ascend these peaks there is an arrangement of steps cut in the living rock. After an ascent of nearly 2000 steps and covering a distance of about a mile is reached the point where the shoulder of the mountain terminates in a bare cliff consisting of gigantic masses of black and isolated granite rock On the summit of the cliff stands on different levels a group of five Jaina temples of which only the Neminātha and the Adinatha (Vastupālavihara) temples come under the survey of the present work

Shatrunjaya—Shatrunjaya, a hill lying beside the town of Palitana in the Bhavnagar district, is the holiest Jaina *tīrtha* in Gujarat It rises to a height of nearly 2000 ft above the plains Among the five most sacred hills of the Jainas the name of Shatrunjaya is also included [93] It is sacred to the memory of Adinātha, who patronised it more than any other place, visiting it ninety nine *purvas* of times before his *Nirvāṇa*.[94]

It is known by different names Dhaneśvarasūri, who wrote a *Māhātmya* on Shatrunjaya, calls it by one hundred eight names [95] In this list the names of Abu and Girnar are also included. This description appears to be of the eulogy type, for the above two hills are not linked but stand far apart from each other Jinaprabhasūri calls it by twenty-one names, five of which were forgotten during the course of time [96]

About the sanctity of this place Dhaneśvarasūri writes. "whatever purity may be obtained in any other artificial places of pilgrimage tours, groves, mountains etc., by prayers, penances, vows, gifts and study, tenfold as much is obtained in Jaina places of pilgrimage, a hundredfold as much at the *chaityas* of the Jambu tree, a thousandfold as much at the eternal Dhātuki-tree, at the lovely *chaityas* of Pushkaradvipa at Mt. Anjana. Yet tenfold more is acquired at Nandiśvara, Kundalādri, Manushottaraparvata, proportionately ten thousandfold more at the Vaibhara, Sammetadri, Vaitadhya, Meru, Raivata and Ashtāpada Infinitely more, however, is obtained at once by the mere sight of Satruñjaya "[97] Forbes states that "Satruñjaya is one of the most ancient and most sacred shrines of the Jaina religion It is described as the first of places of pilgrimage, the bridal hall of those who would marry everlasting rest, like our own sacred Iona "[98]

Shatrunjaya is a *siddhakṣetra*, as here were liberated three sons of Paṇḍu and eight crore Dravida kings [99] After his initiation into the Order of Neminātha, Gautamakumara obtained salvation at this site [100] Punḍarika, who was the first Gaṇadhara of Ṛṣabhanātha, performed penances and obtained emancipation at this place [101] A well-preserved marble image of Pundarika dated 1064 V S (1007 A D) may also be seen in worship there [102] The holy mountain of Shatrunjaya was visited by a large number of accomplished sages such as Ṛṣabhasena, and except for Neminātha all the Jinas from Nābheya to Vardhamāna visited this place [103]

Shatrunjaya is an isolated hill rising gently from the plains into twin summits linked together by a shallow valley After a toilsome ascent of about two and a half miles upon the shoulder of the mountain is arrived at the sight of the island-like hill, which is formed of rocks of very beautiful colour and is adorned with numerous Jaina temples The total flight is completed into two stages, the first by an ascent of about 2500 steps cut in the living rock and the second by an unpaved footpath At present there are more than a hundred temples built into fortified walls called *tunks* The northern summit called Nava-*tunk* consists of nine *tunks* of which the Caumukha-*tunk* is the most imposing one. The valley comprises two *tunks*, viz Motiśāha and Bālābhāi, and has terraces and gardens. The temples on the southern summit are going by the name of Dādājī or Ādiśvara Bhagavāna *tunk*. The

Ādinātha-*tunk* in the western end of this pinnacle is the oldest one at Shatrunjaya. It is here that the pious Jainas have concentrated their utmost attention in building and rebuilding the temple of Ādinātha As a result of several repairs the originality of this temple is almost completely obliterated. This is the only temple at Shatrunjaya which belongs to our period

Vadnagar—It is an old city lying beside the Vadnagar Railway Station in the Mehsana district of Gujarat It was called Camatkārapura in the Kṛtayuga, Ānartapura in the Tretāyuga, Anandapura in the Dvāparayuga and Vṛddhanagara in the Kaliyuga.[104] In the *Niśītha Cūrṇi* it is mentioned as Akkatthali (Arkasthali) [105] Hiuen Tsang also makes mention of the town of O-Nan-to-pu-lo (Anandapura).[106] On the basis of the *Markandeya Puraṇa* it has been suggested that Anandapura was named after Anandesvara Śiva to whom the town was sacred [107] According to the Vadnagar *Praśasti* of Kumarapala, the town was named Anandapura since it was the bestower of joy during the whole four ages [108]

During his visit to this town Hiuen Tsang reports that "the population is dense, the establishments rich. . There are several tens of Deva temples, and sectaries of different kinds frequent them "[109] The richness of town is also indicated from the fact that it was called a *sthalapattana* [110]

The town was a stronghold of the Nāgara Brāhmanas This is apparently known from the Vadnagar *Praśasti* of Kumārapāla wherein it is mentioned that Kumārapala caused a rampart to be built for the protection of this "Brāhmana-town "[111]

The literary evidence traces the association of the Jainas with this site to the time of the Maitrakas, as in 454 or 467 A D Dhanesvarasūri read *Kalpasūtra* before king Dhruvasena to console him on the death of his son [112] But the archaeological testimony represented by a temple of Ṛsabhadeva does not carry us prior to the 10th century A D

At present the fortified town of Vadnagar is dirty and the establishments poor Towards the east end of the town is a large lake which is the chief attraction of the town. Besides, there are some monuments of historical importance of which the Amthermātā temple group, the two *kīrtti-toraṇas* and the temple of Hathakeśvara Mahādeva are noteworthy The two *kīrtti-toranas* are the masterpieces of Indian art and architecture In the centre of the town may also be seen on old Jaina temple dedicated to Ṛṣabhanātha

Than—It is situated about two and a half miles north of Than Railway Station in the Surendranagar district of Gujarat Than derived its "present name from Sanskrit *sthan* 'a place', as though it were the place hallowed above all others by the residence of devout sages, by the excellence of its city and by its propinquity to famous temples such as that of Trinetresvara, now called Tarnetar, the famous temple of the Sun at Kandola, and those of the Snake-brethren Wāsuki and Banduka . Nor is Than famous in the local tradition only, one of the chapters of the *Skanda Purāna* is devoted to Trinetresvara and the neighbourhood, and this chapter is vulgarly called the *Thān Purana* or *Tarnetar Mahātmya*.. . Here we learn that the first temple to Sun was built by Rājā Māndhāta in the Satya Yuga Than was visited also by Kṛṣna and his consort Laksmi.. .

Modern tradition only carries us back as far as the Babrias, who ruled here until driven out by the Paramaras, who were expelled by the Kāṭhis, who in their turn were dispersed by Shujaat Khān, Subāhdar of Gujarat, and were succeeded by Jhālas "[113]

Though we get ample information about Than in the Brahmanical literature, the Jaina literature is silent, and except for a ruined small Jaina temple situated on a hillock, nothing of Jaina's is known from here When Cousens visited this place there were two Jaina temples standing very close to each other,[114] but now one of them has gone and the other is in a very ruinous condition

Ghumli—Ghumli or Gumli, the site of ancient Bhūmilikā,[115] lies 33 miles northeast of Porbandar in the Junagadh district of Gujarat. It is situated in a valley towards the north-eastern end of the Barda hills. Bounded on the south and

east by the gorges of the valley and concealed from the north by a low ridge it is approached through a narrow passage only from the northwest. It is enclosed on the east, north and west by a substantial rampart, the walls of which are carried up the summit of the mountain where is a fortified citadel, now entirely deserted but for wild beasts [116]

Ghumli was the seat of the Jethavas from the 10th to the 14th century A. D [117] Once Ghumli distinguished as a capital city in the peninsula, but now it is a wreck However, there are some buildings, which bespeak of the grandeur of the old city The first and foremost among these is the Navalakhā temple, a name indicative of the fact that the building costs nine lakhs Among other edifices are to be included the Ganapati temple, Jethāni Vāva, Ramapola and Vaniāvasi, the last one being a Jaina temple The Vaniāvasī is the only building at Ghumli which comes under the survey of the present work Unfortunately the temple is wholly gone, only its photographic record is available

Kanthkot—It is situated 31 miles from Bhachau in the Kutch district of Gujarat According to Shah, Kanthkot probably derived its present name from Kanthadanātha, the name of a Yogī, who lived there in the days gone by [118] In the *Prabandhacintāmani* it is referred to as Kanthādurga,[119] while in the *Jagadūcarita* it is mentioned as Kanthānagarī [120] It is also taken to be the same as Kanbhkoṭ of the Muhammadan writings, described as a dependency of Kutch [121]

Kanthkot seems to be a highly protected stronghold during the Caulukya period, as Mūlarāja I took shelter here when he was conjointly attacked by the kings of Sapādalaksa and Tilangadeśa [122] When Bhima I found it difficult to check the Muslim advance, he removed his family to Kanthkot [123] At this place also lived the ancestors of Jagadū,[124] who were rich Śrīmali Vaniks of Rajasthan. But this important military stronghold is now deserted like anything, and instead of rich merchants and traders there are living poors with their huts called 'darabāras' [125]

There is an old fort on the top of an isolated rocky hill about three miles in circumference, the walls of which are built of massive stone blocks repaired at many places by smaller stones On the hill stand two temples of archaeological interest, viz. the Solathambā and the Sūrya temple The Solathambā is a Jaina temple of our period Probably it derived its present name from the number of pillars in the *rangamandapa*, comprising sixteen in all

Bhadreshwar—It is a small village on the sea-coast, lying about 32 miles southwest of Gandhidham and 21 miles from Anjar Railway Station in the Kutch district of Gujarat It is identified with Bhadrāvatī of the *Mahābhārata*, it was the capital city of Yuvanāśva and here was caught the *Aśvamedha* horse of the Pāndavas [126] Writing the history of the city of Bhadrāvatī Burgess suggests that when the Solankī Rājapūtas of Bhānagadha conquered this region, they changed the name of the city to Bhadreshwar [127] Sarvānandasūri, who gives a vivid picture of this city, also calls it Bhadreshwar [128]

During the historical period, however, the city of Bhadreshwar did not come into prominence until the time of the Solankīs Since Bhadreshwar was an important military base, Bhīma built a fort there [129] When this fort was destroyed by Pithadeva of Pāradeśa, Jagadū built a new one [130] Apart from the military base, it was an important centre of trade and commerce Bhadreshwar was also a sea-port, and Jagadū accumulated much wealth from this port by importing and exporting commodities to the distant lands [131] It was of course the suitable economic condition of the city that Sola, the father of Jagadū, migrated to this place from Kanthkot.[132]

The association of the Jainas with Bhadrāvatī is traced to the Vīra *Nirvāna* era 23 when Devacandra built a temple to Pārśvanātha in the centre of the city [133] But no remains of this temple exist now

The site of this ancient city extends to the east of the present village, but most of the area has been dug over for building stone. What now remains are the Jaina temple, the pillars and part of the dome of the Śiva temple of Dudā, the Vāva close by it, two mosques and a fragment of the temple of Āsāpurī.[134] Of these the Jaina temple alone comes under the purview of the present study.

Sejakpur—It is an old village lying 14 miles southwest of Sayla Railway Station in the Surendranagar district of Gujarat About the establishment of the village it is said that when the Guhil Rājapūtas were expelled from Kharagadha in Marwad by the Rāthoras about 1240 A D., they migrated to Saurashtra under the guidance of Sejaka, who was then their ruler and founded Sejakpur near the old village of Śāhapura [135]

In old days the Junagadh-Wadhwan trade-route passed from here, and the merchants, who frequented this place, might have raised a large sum for erecting some beautiful temples there There are at present three temples in the village. Two of these are Hindu and one belongs to the Jaina religion The Hindu temples called Navalakhā temple and Śiva temple stand facing each other, while the Jaina temple lies on the western outskirts of the village, about 300 ft to the south of the Navalakhā temple The Guhils had nothing to do with these temples, for it will be too late a date for them The Navalakhā temple, for which the name of the village is justly famous, is a grand and highly ornate edifice, while the Jaina temple, though small yet equally ornate, is a neglected one, so much so that during recent years the temple was wholly destroyed and its building material carried away by the villagers.

Sarotra—It is a small village lying one and a half miles west of Sarotra Road Railway Station in the Banaskantha district of Gujarat It is only six miles away from Candrāvatī, the capital city of the Paramāras Candrāvatī was not only a political centre but also an economic centre, for the ancient Ahmedabad-Ajmer trade-route passed from here This might have considerably raised the material prosperity of the city and its neighbourhood This is clearly evident from the existence of a magnificent Jaina temple at Sarotra, the site lying very close to the trade-route

Hīravijayasūri, the preceptor of Akbar, once spent his rainy season here and imparted religious injunctions to the Bhillas, who afterwards became the followers of Jaina faith [136] During his visit to this place Burgess explored here a ruined Jaina temple with 52 *devakulikās* From the number of spires on the corridors and the flag-staffs hoisted on them it received the name of Bāvanadhvaja Jinālaya [137] At present, however, only its photographic record is available It is surprising that James Tod, who was an earlier visitor to this place, escaped this temple [138]

Maini—It is situated on the sea-coast, about 25 miles northwest of Porbandar in the Junagadh district of Gujarat Miani is an old village, as here are found temples of the Gop class The site is famous for Harsata Mātā whose shrine is located upon the hill on the other side of the creek from the village According to the local tradition, this Mātā, so long as she sat perched up aloft there, looking out to the sea, lured unfortunate mariners on to shipwreck on the shore beneath [139] Once upon a time, however, a certain individual induced her, after terrible sacrifices on his part, to come down the hill and take up her abode below, where she could not look upon the sea and where a new temple was built for her [140] From the traditional account it appears that Miani was a sea port, and the export and import of goods from this port must have been a great source of income to the people in this part of the country The rich condition of the locality is also demonstrated not only by the existence of many small temples of the Gop class but also by the large-sized temples of the Solankī period Of the latter group there are two temples in the village, beside the one built to Harsata Mātā One of these is dedicated to Nīlakantha Mahādeva, and the other is a Jaina temple, now deserted and weather-worn

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CHAPTER III

DESCRIPTION OF TEMPLES

As has been seen in Chapter I there were erected a large number of Jaina temples in Gujarat during the period under review, but the majority of these temples were destroyed during the course of time There were various factors responsible for the spoliation of these temples First of all is the natural one When the temples once go out of worship there starts growing of plants which penetrating the temples cause fissions, and consequently the monuments soon fall down and become a jumble of stone and plant. This invites the people who are in need of masonry, and they ignoring the importance of the monument carry away the building materials, sometimes leaving nothing at the site This creates problems for us to locate a certain monument at a certain place, which once existed there The temples which are situated near the sea-coast have considerably suffered from environment Owing to the salt laden waves from the ocean the temples here have become defaced The heavy rainfall produces moss and lichen, which also damage temples Sometimes the terrible earthquakes too created havoc and violently pulled down monuments A devastating earthquake with its epicentre in Kathiawad occurred at the beginning of the 19th century

Secondly, the foreign and continental invasions have considerably damaged the temples In this respect the Muslims are to be mostly blamed They not only destroyed the Jaina and Hindu temples alike but plundered them ruthlessly and converted them into mosques

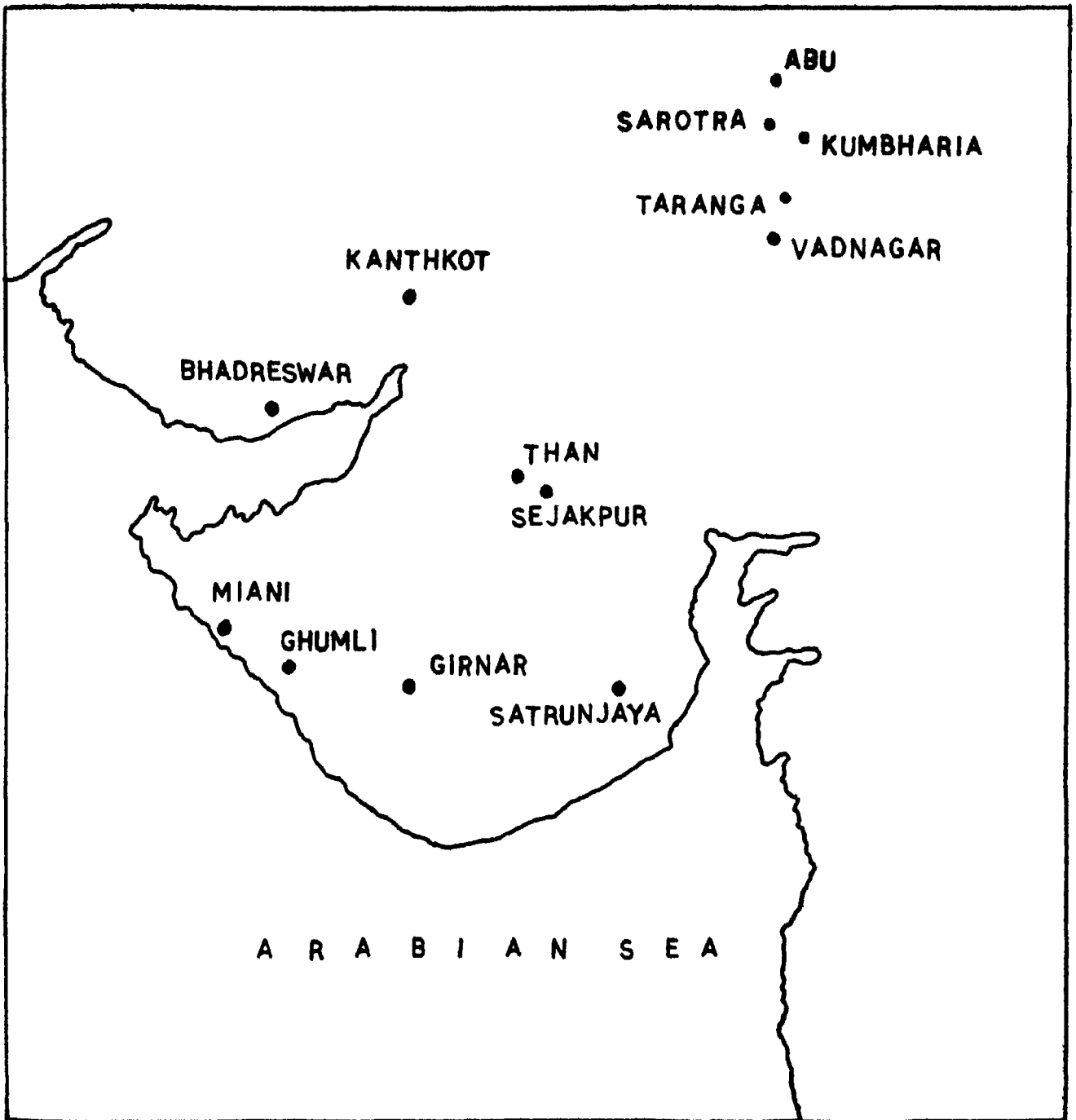
Thirdly, the internal disturbances have also caused damages to the Jaina temples The Solankī king Ajayapāla being a bigoted Śaiva persecuted the Jainas and destroyed their temples.

Fourthly, the Jaina temples have also suffered from the philanthropic outlook of the Jainas It is a very common practice among the Jainas to have a temple or sculpture built or rebuilt, for it is believed that by doing so they fulfil a religious need, which is meritorious here and hereafter It is generally found that wherever the sculptures or the decorative designs are effaced, they are retouched during the repairs, and if some parts are broken off they are replaced by new ones Even the repair is done so skilfully that sometimes it becomes very hard to differentiate between the old and new works At some places the temples are covered with white lime, while at some other places they are coated with white pigment The ceilings of some temples are painted. These produce a bewildering effect and conceal the originality of the temples However, in spite of the little damages caused by the Jainas their contribution to preserve temples is by no means less Indeed, it is the result of their philanthropic attitude of preserving monuments that the Jaina temples are well preserved to this day, retaining of course many restorations and alternations. For this praiseworthy work the Jainas should be congratulated

In all there are nineteen temples located at as many as thirteen sites (Text Fig 1) For convenience the temples are described here in the chronological order, but where there are more than one temple, all the temples of that site are described at one place, putting only the earliest one in the general chronological order, while the remaining temples follow the chronological sequence at the site. Below is given a detailed description of these temples one by one

VADNAGAR

ĀDINĀTHA TEMPLE

It consists of a *mūlaprāsāda*, *a gūḍhamandapa* and a *mukhamandapa*, the whole standing on a *jagatī* which is approached from the east by a flight of steps The *jagatī* also supports two *devakulikās* facing the temple, which once probably had the images of Yakṣa and Yakṣī of Ādinātha. The temple faces east Of the temple, only the *pītha* and *vedibandha* are original (Fig 1), the rest including the whole of *mukhamaṇḍapa* are later additions.

1. Map of Jaina temple sites of Western India

Mūlaprāsāda

Tryaṅga on plan it consists of a *bhadra*, *pratiratha* and *karṇa*,[1] the *bhadra* being the longest and the *pratiratha* the shortest Between the *karnas* and *pratirathas* are *salilāntaras*.

The *pīṭha* comprises a short *jādyakumbha* adorned with fine *caitya*-arch pattern, an *antarapatra* and a *grasaptti* The *grasapattī* depicts bold and vigorous *grāsamukhas* (*kīrttimukhas*) spewing pearl festoons tied in loops, its upper surface is treated like a *cippikā* ornamented with usual *caitya*-arches. The *vedibandha* consists of five members, namely *khura*, *kumbha*, *kalaśa*, *antarapatra* and *kapota* The *khura* is divided into two belts, the lower showing diamond-shaped rosettes, and the upper being plain The *antarapatra* is decorated with stepped diamonds. The *kapota* shows incision of lotus petals on the underside and the decoration of usual *caitya*-arch enrichment on the upper side.

The original door of the sanctum, now preserved in the subterranean cella beneath the sanctum, is of the *catuśśākha* type, consisting of *patra*, *rūpa*, *rūpastambha* and *rūpa*. At the base of the *patraśākhā* stands a female figure carrying water pot The *rūpaśākhas* bear figures of musicians and dancers Below, the *stambhaśākhā* displays a standing female figure carrying water vessel, above, it successively carries four images of two-armed *lalitāsana* goddesses The goddesses hold *varadamudrā* and pitcher in their hands, but in one instance she bears sword and fruit The *stambhaśākhā* is topped by a ribbed round capital consisting of torus and *padma* The *uttaranga* continues the decorations of the *patraśākhā* and the inner *rūpaśākhā*, but above them it bears a sculptural panel depicting five images of *padmāsana* Jinas in projecting niches and four images of *kāyotsarga* Jinas in alternate recesses The *udumbara* is a later addition. The doorframe has been painted during recent years, so that all its grandeur is vanished.

Gūḍhamaṇḍapa

Articulated at the frontal *karna* of the sanctum, the *guḍhamanḍapa* shows intact only two rear buttresses Its *pītha* and *vedibandha*, which are but the continuum of those of the sanctum, are intact only upto the lateral entrances Inside the *gūdhamaṇḍapa* are now preserved two *saparikara* images in white marble of *kāyotsarga* Jinas (Fig 3) unearthed from the nearby debris during recent years Both these images are very much alike and bear an inscription of V. S 1312 (1255 A D) [2]

Devakulikās

Tryaṅga on plan the *devakulikās* have old remains in the *pīṭha*, *vedibandha* and *jaṅghā* The *pīṭha* is made up of a *bhiṭṭa*, a *jāḍyakumbha* decorated with usual *caitya*-arch device and a plain fillet with *cippikā* above The *vedibandha* consists of a *khura*, a *kumbha* bearing *caitya*-arch ornament on the *bhadras*, a *kalaśa*, an *antarapatra* decorated with stepped diamonds and a *kapota* carved with *caitya*-arch motif The *jaṅghā* is plain but for the sculptured niches on the *bhadras* and a *grāsapaṭṭī* on the top Each of these niches contains an image of four-armed *lalitāsana* god or goddess framed between two segmented circular pilasters and surmounted by a *caitya*-arch pediment The image on the south wall of the southern *devakulikā* is identifiable with goddess Cakreśvarī, while that on the east may be identified with Ambikā The image on the east wall of the northern *devakulikā* is of Yakṣa Brahmaśānti, while that on the north is mutilated .

THAN

JAINA TEMPLE

This is a small ruined temple with the sanctum alone having survived (Fig 2) It faces north From the remains of a few foundation layers it appears that originally the temple had a *maṇḍapa* in its front.

About 7ft high the sanctum is square on plan and is built of hewn blocks of rectangular ashlars. Its cubical wall has no *ratha*-projection.

In elevation it shows *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* and *phāmsanā*. The *pītha* consists of only two plain *bhiṭṭas*. The *vedibandha* has a *khura*, a

kumbha decorated with crude half diamonds, a *kalaśa* and a *kapota* adorned with *caitya*-arch motif. The *janghā* consists of two registers and is plain The *varaṇḍikā* pertains to a ribbed eave-cornice The pyramidal type of *phāmsanā* roof consists of three tiers,[3] each resembling an inverted *padma* ornamented with rosette-marked half diamonds and *caitya*-arches One of these tiers and the crowning members have gone now.

The door of the sanctum is of the single-*śākhā* variety The *udumbara* shows a square projection carved with an inverted crescent in the centre and a projecting *kīrttimukha* spewing creepers on each side The jamb is sharply relieved with foliate scrolls At the base of the jamb stands a female figure carrying water jar The *uttaraṅga* continues the scroll-work of the jamb but is interruped in the centre by the *lalāṭabimba* which depicts a *padmāsana* Jina in meditation.

The interior of the sanctum displays four pilasters at the four corners, supporting a ceiling on a square frame of architraves The base of the pilasters is composed of a *khura*, *kumbha* and *kalaśa*, their shaft is plain, and the capital has a cushion shaped *bharanī* surmounted by roll brackets The architraves are plain The ceiling is made by cutting off the corners, comprising three tiers of nine slabs, the central slab bearing a full-blown crude lotus flower having two rows of petals In the south wall there is a small niche, now blank

The temple was probably dedicated to Ambikā, whose image the sanctum once contained[4] At present this image is lying outside the sanctum and is sadly damaged

DILWARA (ABU)

VIMALAVASAHĪ

This temple (Text Fig 2) is a *nirandhāra-prāsada* consisting of a *mūlaprāsāda*, a *gūdhamandapa* with lateral entrance porches, a *mukhamandapa* and a *raṅgamandapa*, the whole standing in an oblong courtyard (128 ft × 75 ft inside) surrounded by a row of 52 *devakulikās* with a colonnaded corridor Outside this and in the same axis as the sanctum and its three halls is a domed *balānaka* facing which is a portrait gallery called *hastiśāla* The temple faces east

Mūlaprāsāda

It is *tryanga* on plan, the *bhadra* being the longest and the *pratiratha* the shortest An offset flanked by recesses separates the sanctum from the *gūdhamandapa*

In elevation it displays *pītha*, *vedibandha*, *janghā*, *varandikā* and *phāmsanā* The *pītha* consists of a *bhitta*, a *jādyakumbha*, a *karnikā* and a *pattikā* underlined with a projected band carved with *caitya*-arch pattern The *vedibandha* is made up of a *khura*, a *kumbha* decorated with half diamonds, a *kalaśa*, an *antarapatra* and a *kapota* adorned with *caitya*-arches The *jaṅghā*, divided into two registers by a plain fillet and surmounted by a similar fillet, is plain but for the projecting sculptured niches on the *bhadras* The niches contain *saparikara* images in white marble of Jinas seated in *dhyānamudrā* The *varandikā* consists of two *kapotas*, each decorated with *caitya*-arches The *phāmsanā* is composed of nine tiers and is surmounted on top by a fluted bell with *kalaśa* and *bījapūraka* The bells also appear in the cardinal directions, but here they are accompanied by rampant lions At the base of the *phāmsanā* are sculptured niches containing images of *padmāsana* or *kāyotsarga* Jinas The whole of the exterior is now plastered up with white lime

The doorframe of the sanctum is of the *dviśākha* variety It consists of a *patraśākhā* decorated with foliate scrolls and a plain *stambhaśākhā* flanked by a band of diamonds and beads The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it and diamonds on either extremity The *uttaranga* repeats the scroll-band of the jamb and has a seated Jina as the tutelary image In front of the door is a *candraśilā* which consists of an *ardhacandra* tied on both ends with *gagaraka*, conch and lotus stem and flanked in turn by a *talarūpaka* The door appears to have been restored during later times

Inside the sanctum is a *saparikara pañcatīrthī* image in white marble of Ādinātha seated in *dhyāna*-

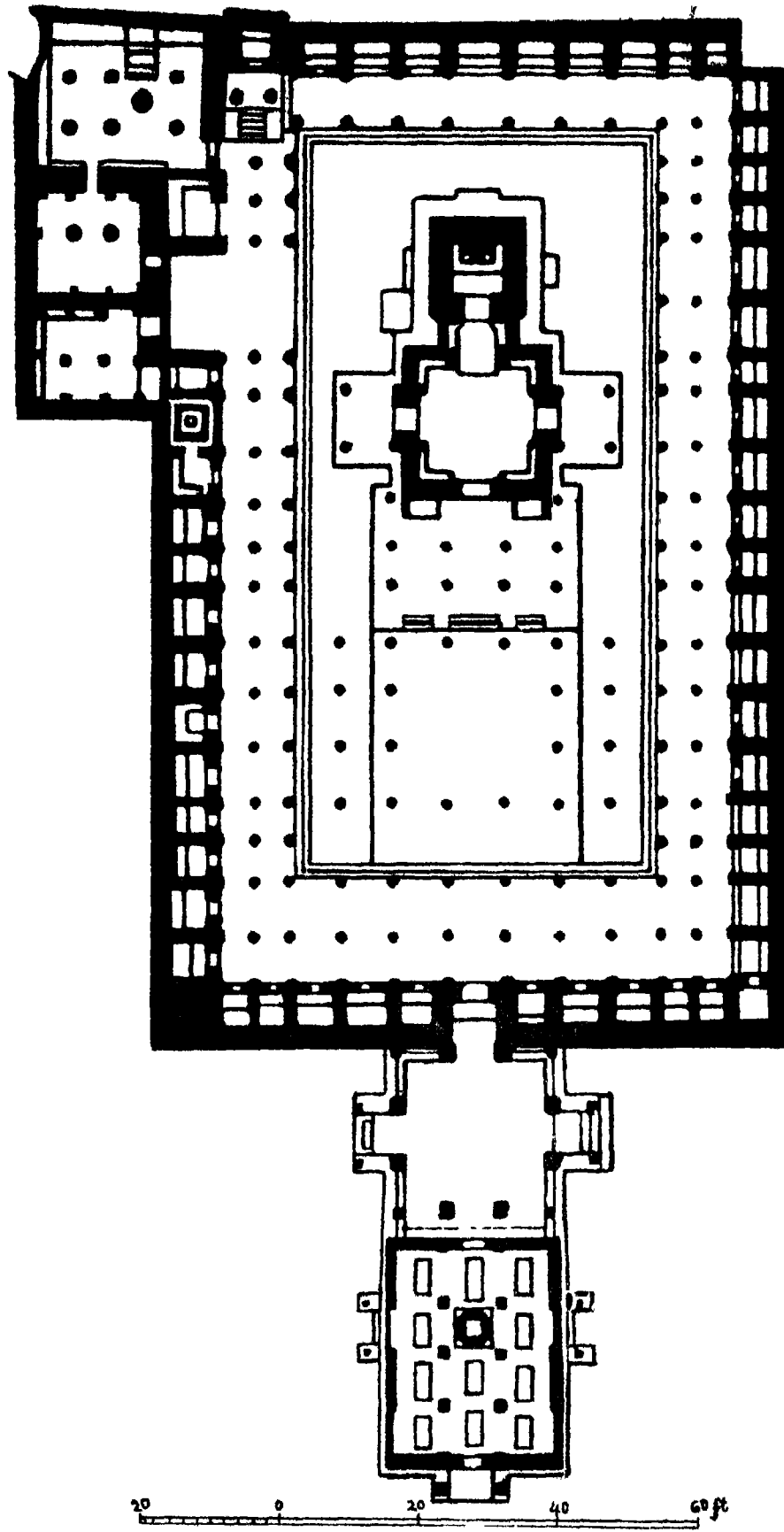
mudrā on a pedestal This image is not an original one but was installed during the restoration carried out in 1822 A D [5] The original image[6] is now preserved in *Devakulikā* 20 In the sanctum is also placed a statue of Hīravijaya installed in 1604 A D [7]

The buffer wall between the sanctum and *gudhamaṇḍapa* contains two niches, each having a marble image of Jina seated in *dhyānamudrā*

Gūdhamaṇḍapa

It is *dvyanga* on plan with a *salilāntara* in between The *bhadra* is plain, while the *karna* is broken into three planes It shares its *pītha* and *maṇḍovara* with the sanctum and has a *phāṁsanā* roof of the similar type as seen in the sanctum, but the sculptured niches of which only the pediments now remain are present only in the cardinal directions. The whole of the exterior here also is plastered up with white lime

The *gūdhamandapa* is entered through an ornate door from the front as well as from each side The front (eastern) doorframe is of the *ṣaṭśākha* variety, consisting of *patra* decorated with lotus scrolls, *rūpa*, again *rūpa*, *rūpastambha*, *rūpa* and again *rūpa* The lower part of the jambs is occupied by a framed figure of four-armed standing goddess (Rohinī on proper right and Vairotyā on proper left) accompanied by two female *caurī*-bearers and a female carrying water vessel Above this the *rūpastambha* successively bears five sculptures of four-armed *lalitāsana* goddesses, while the *rūpaśākhās* carry figures of female attendants, four flanking each goddess The *udumbara* is divided into two registers The lower register displays mouldings of *khura*, *jādyakumbha*, *karnikā* and *grāsapattī* The upper one shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it and a sculptured niche on either extremity The niches depict Sarvānubhūti on proper right and Ambikā on proper left, both having four arms and seated in *lalitāsana* with four female attendants The *uttaraṅga* is also divided into two registers The lower register shows a *ghatapallava* capital with three recessed angles topping the jambs on either end, while the space in between them is filled with the scroll-band carried over here from the jambs and a row of Mālādharas facing the *lalātabimba* which represents a four-armed *lalitāsana* goddess mounting a lion. The goddess holds *triśūla*, *pāśa*, *varadamudrā* and fruit and may be identified with Yakṣī Mānasī. The upper register displays seven projecting niches alternating with recesses. The central niche contains an image of Pārśvanātha seated in *dhyānamudrā*, while the other niches bear images of four-armed *lalitāsana* goddesses, each accompanied by two female attendants. The recesses contain figures of Śrāvakas and Śrāvikās standing with folded hands In front of the door is a *candraśilā* which consists of an *ardhacandra* tied on either end with a *gagāraka* and a Kinnar-couple and flanked in turn by two *talarūpakas*

The lateral entrances of the *gūdhamandapa* are led through a porch (Fig 4) which is approached from the courtyard by a flight of four steps cut across the *pītha* which is but the continuum of that of the *mukhamandapa* [8] On each side of the stairway is an elephant facing towards inner side Square on plan each porch consists of two pillars and two pilasters supporting a domical ceiling on a square frame of architraves The pillars are of the square type, with corners chamfered into three angles The base is made up of a *khura*, *kumbha* inset with figures of *lalitāsana* goddesses, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch pattern The shaft is divided into four sections, viz square, octagonal, sixteen sided and circular The square section is the longest one, the circular being next in length and the remaining two having almost equal length The square section carries framed figures of four-armed standing gods and goddesses on the four faces. The octagonal section bears eight figures of four-armed *lalitāsana* goddesses The sixteen-sided section has sixteen figures of Śrāvakas standing with folded hands The circular section is divided into three horizontal belts, the lower showing figures of Gandharvas and Vidyādharas, the middle representing a band of chain and-bells alternating with tassels and displaying four projecting pendants, and the upper carrying a band of *kīrttimukhas* spewing festoons, the ends of which are clasped below by a band of diamonds and beads The capital consists of a double-course round fluted *bharaṇī* of *karnikā* and *padma* and a four-armed double-roll bracket. Each arm of the brackets bears carving of creepers on the side face and foliage in the form of pendant on the front.

2 Plan of Vimalavasahī at Abu

The pilasters are five-faceted. Their base and capital are similar to those of the pillars, but the *bharanī* is unfluted here Below, the shaft bears a framed figure of four-armed standing goddess, while above, it successively carries four figures of four-armed *lalitāsana* goddesses on the central facet and figures of female attendants on the side ones. The outer face of the shaft displays a female *caurī*-bearer below and Mālādharas above The shaft is surmounted by a *ghatapallava.*

The architraves are divided into two fasciae, the lower being decorated with a band of lotus scrolls issuing from the mouth of a *kīrttimukha* carved in the centre and the upper representing a strip of diamonds. In the centre of their underside is carved in low relief a lotus medallion having two rows of petals

Of the domical ceiling in the south porch, only the bottom octagonal course is original Its inner face depicts *ardhapadma* motif on the corner slabs and geese, *kīrttimukhas*, *ardhapadma* pattern or figures of elephants and horse-riders on the cardinal ones, while its underside at each corner shows a vigorous *kīrttimukha*

The domical ceiling in the north porch is composed of seven courses, the first being octagonal and the rest, circular The inner face of the first course is carved with *kīrttimukhas*, while its underside at each corner represents a bold *kīrttimukha* The second is plain The third is a plain *padma* The fourth and fifth are *gajatālus*, each topped by a band of diamonds and beads The sixth is a plain *padma* The seventh pertains to twelve-foil *kola* The ceiling slab shows incision of three concentric circles

The doorframes of the porches (Fig 5) are very similar to each other and correspond to the eastern door of the *gūdhamandapa*, but Ambikā on the *udumbara* is replaced by Cakreśvarī and the standing goddesses on the lower part of the jambs of the south porch depict Rohinī and Mānasī, and those of the north porch represent Vairotyā and Mānasī The *uttaranga* in both the porches is modern The roof, now plastered up, has a corrugated eave cornice

The interior of the *gūdhamandapa* is square, its wall is reinforced by eight pilasters supporting a domical ceiling on an octagonal frame of architraves The base of the pilasters consists of a *khura*, *kumbha* decorated with convex-sided half diamonds, *kalaśa*, *antarapatra* and *kapota.* The shaft of the four pilasters consists of two parts, each showing, from bottom to top, decorations of *kīrttimukha* or *ardhapadma* in semi-circle, *ghatapallava*, foliate scrolls, leaves, saw-tooth pattern, diamonds alternating with beads, and *kīrttimukha* The shaft of the four other pilasters is octagonal at the base, sixteen-sided in the middle and circular on the top. The capital is made up of a double-course round *bharanī* of *karnikā* and *padma*, surmounted by *kīcaka*, *kīrttimukha* or *gajamunda* brackets. The architraves are similar to those found in the porch A square block from each pilaster, carved with two elephants with their trunks having upraised, introduces the dome which is completed in eleven courses, the first being sixteen-sided and the rest, circular The first course is adorned with diamonds The second represents *ardhapadma* pattern in semi-circles The third is a plain *padma* The fourth also is *padma* but contains sixteen circular pendants The remaining courses are plain *padmas* The ceiling slab is carved with a full-blown lotus flower having one row of petals and two rows of petal-and-buds. Each corner left at the base of the dome is boldly relieved with a large figure of *kīrttimukha*

At present the *gūdhamandapa* contains two images in white marble of Pārśvanātha standing in *kāyotsargamudrā* Both were installed in 1351 A D Besides, there are two sculptures of Śrāvakas and three sculptures of Śrāvikās installed in 1341 A D[9]

Mukhamaṇḍapa

Divided into nine bays it is landed up from the *rangamandapa* by three stairways, each comprising three steps Flanking the stairways are elephants facing towards inner side Below each stairway is a *candraśilā* which consists of an *ardhacandra* tied on either end with *śankha* and *gagāraka* and flanked in turn by a *talarūpaka*. The front three bays towards the *rangamandapa* are supported by the nave pillars of the *rangamandapa*.

Its *pītha* (cf Fig 4) on the lateral sides consists of a *bhitta* decorated with half diamonds, a deep

fillet carved with diamonds, a *chajjikā*, a *grāsapattī* and a *narathara* underlined with leaves The *narathara* depicts *padmāsana* Jina with worshippers, Ācārya with *sthāpanā* in front and Śrāvakas with offerings in hands, Kinnar, Kinnari, warriors, fighting scenes, dwarfs, horse-riders, elephants with drivers, milk-maid churning milk and Udadhikumāras The evenness of the *pīṭha* below each pillar is broken by a five-faceted projection, which is gradually splayed out below

The *mukhamaṇḍapa* consists of ten pillars and two pilasters arranged north-south in three rows, the first and second comprising four pillars each and the third (back row) pertaining to two pillars and two pilasters All the pillars of the first and second rows are of the square order and correspond to the porch pillars of the *gūdhamaṇḍapa*, but here the *bharaṇī* is clasped by suspended foliage and is unfluted Besides, the ornamentations of the shaft vary Here the square section shows figures of two or four-armed male dancers, two-armed male musicians, and four-armed gods, goddesses and Pratiharas. The octagonal section bears eight figures of male or female divinities, or Apsarās making dance or carrying water pot and knife. The sixteen-sided section carries sixteen figures of dancers and musicians, two armed *lalitāsana* goddesses, Apsarās, or Śrāvakas The lower belt of the circular section has figures of Gandharvas and Vidyādharas, stencilled acanthus, or sixteen images of *lalitāsana* goddesses, while the other two carry usual decorations The circular section in two pillars, however, is divided into four belts, the lowermost showing Gandharvas, the next bearing stencilled acanthus, and the other two having usual ornamentations Between the octagonal and sixteen-sided sections is a recessed fillet carved with stepped diamonds or lozenges

The two pillars of the third row, located in the northwest and southwest corners, are of the octagonal order. Their base is composed of a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *kapota* carved with *caitya*-arch pattern The shaft has three sections, viz octagonal, sixteen-sided and circular Below, the octagonal section is plain, while above, it displays eight figures of *lalitāsana* goddesses. The sixteen-sided section carries sixteen figures of *lalitāsana* goddesses The circular section is divided into three belts, the lower representing Gandharvas and Vidyādharas, and the middle and the upper being similar to those of the porch pillars of the *gūḍhamandapa* The capitals are also similar to those seen in the porch pillars of the *gūḍhamandapa*

The five-faceted pilasters also correspond to those observed in the porches of the *gūdhamandapa*, with this difference that here the inner face represents a big female attendant below and two male and two female attendants above

The architraves bear similar ornamentations as we find on those of the *gūdhamandapa*, but the underside medallions here depict various designs In one variety it represents three rows of incurved lotus petals In another it shows two rows of incurved and one row of plane lotus petals In the third variety it depicts musicians and dancers in circle In the fourth variety it displays two circular bands of eight-foil and quatrefoil respectively The medallions on the four architraves between the *mukhamandapa* and the *rangamandapa* are of four different types (i) it consists of two rows, the outer showing pointed but incurved lotus petals and the inner having lotus petal-and-buds, (ii) it also comprises two rows, the outer depicting lotus petal-and-buds and the inner, incurved lotus petals, (iii) it has two rows of lotus petals in low relief and a central circle marked with twine pattern, and (iv) it consists of three rows, the outer representing saw-tooth pattern, and the intermediate and central ones depicting incurved lotus petals The outer face of the architraves towards the courtyard bears a figural band representing musicians, dancers, garland-bearers and two elephants standing face to face The band is replaced by a lotus-scroll band near the *gūdhamandapa* on the the southern side and near the *rangamandapa* on the southern as well as northern side The *mukhamandapa* is shaded towards the courtyard by a corrugated eave-cornice.

Each bay contains an ornate ceiling The ceiling in the central bay is *kṣiptotkṣipta* of the *padmanābha* variety It is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs. The square is

formed by substracting a broad belt from each of the longer sides. This is done by placing two rectangular slabs across the longer sides. The inner face of the frame shows figures of four-armed *lalitasana* goddesses in projecting niches and rosette-marked diamonds in alternate recesses The underside of slabs on the two shorter sides shows three slightly projecting *lūmās* of the serrated diamonds type Arranged in diagonal order each of these *lūmas* consists of two courses of eight-foil and quatrefoil *kolas* and a stamenal tube decorated with one row of petals. Between these *lūmas* are set up flat but deeply cut half *lūmas* on the sides and quarter *lūmas* at the corners. Each of the half *lumās* consists of a whorl of nine-fold (5+3+1) *kola,* and each of the quarter *lūmās* comprises trefoil *kola* The ceiling proper represents four large but slightly projecting *lūmās* in the four corners and a larger replica of the same in the centre, one full and two half *lūmās* of the flat but deeply cut variety in each of the four cardinal points, and a quarter one of the latter variety at the end the four corners All the *lumas* resemble serrated diamonds and are arranged diagonally. Each of the four larger *lūmās* in the four corners consists of two courses of eight-foil larger and eight-foil smaller *kolas* and a stamenal tube clasped by one row of petals The central *lūmā* consists of three courses of twelve-foil, eight-foil larger and eight-foil smaller *kolas* and a stamenal tube having one row of petals Each of the full *lūmās* in the cardinal points is made up of two courses of eight-foil and quatrefoil *kolas* and a flower bud in the centre, while each of the half *lūmās* consists of a whorl of eight-fold (5+3) *kola* and a flower bud. The quarter *lūmās* pertain each to a whorl of three-fold (2+1) *kola*

The ceiling in the southeast bay is of the domical order Square on plan it consists of four circular courses and a circular *padmaśilā* The first course carries images of *lalitāsana* goddesses in niches on the inner face and a creeper medallion at each corner of the underside The second is adorned with a row of geese The third consists of sixteen-foil *kola,* each foil containing a stamenal tube ornamented with one row of petals The fourth, edged with *gajatālu,* has twelve-foil *kola,* each foil here also having a stamenal tube clasped by one row of petals. The *padmaśilā* is composed of eight-foil reverse and six-foil normal *kolas,* and a stamenal tube inserted in a deeply set quatrefoil *kola* and clasped by a band of dancers and musicians and one row of petals

The ceiling in the northeast bay is of the domical order. Square on plan it consists of four circular courses and a circular *padmaśilā.* The inner face of the first course is carved with a row of elephants, while its underside at the four corners depicts a Kinnara-couple with other Kinnaras, two elephants lustrating a lotus plant, Gaja-Lakṣmi, or two *śārdūlas.* The second is *karṇadardarikā* topped by a band of diamonds and beads The third is decorated with figures of horse-riders. The fourth depicts a procession of warriors. The *padmaśilā* commences with a band of diamonds and beads carved on the level surface. Then it is occupied by two courses of eight-foil and six-foil *kolas,* each preceded by a reverse *gajatālu.* Lastly comes the stamenal tube inserted in a deeply set quatrefoil *kola* and clasped by two rows of petals.

Square on plan the ceiling (Fig. 8) in the north-west bay is domical It consists of three circular courses and a circular *padmaśila.* The inner face of the first course represents *lalitāsana* goddesses with attendant figures, while its underside at each corner depicts an image of four-armed *lalitāsana* divinity accompanied on either side by a Mālādhara and a Vidyādhara Two of these images are identifiable with Vajrānkuśi and the other two with Ambika and Yaksa Brahmaśānti The underside space between these images on two sides is filled with figures of musicians and dancers The second course consists of twelve whorls of four-fold (3+1) *kola* carrying figures of Vidyādharas on the points and of *kīrttimukhas* on the triangular spaces The third pertains to six-foil *kola* edged with twelve-foil reverse *kola* The circular *padmaśilā* is a unique one It has a perpendicular outer surface carved with male figures carrying water vessels, while its soffit displays an eight-foil reverse *kola* and a serrated diamond In the diamond are set up two courses of eight-foil and quatrefoil *kolas,* and a stamenal tube clasped by a band of dancers and musicians and one row of petals

The ceiling in the southwest bay is domical Square on plan it consists of five circular courses

and a circular *padmaśilā* The inner face of the first course depicts *lalitāsana* goddesses with attendant figures, while its underside carries an image of four-armed *lalitāsana* goddess accompanied on either side by a Mālādhara and a Vidyādhara at each corner and figures of male dancers on the two sides The second, third and fourth contain sixteen, twelve and eight-foil *kolas* respectively, each foil containing a stamenal tube clasped by one row of petals. The fifth is a quatrefoil *kola* From the second course project out four brackets of Vidyādharas carrying pitchers Each of these brackets supports a bracket figure of Apsarā, the stele of which is tenoned into the quatrefoil *kola* The Apsarās are represented carrying *śankha* and fly-whisk or tying their anklets The *padmaśilā* begins with a row of lotus buds, then it is occupied by an eight-foil *kola* in the form of lozenge, and lastly comes a stamenal tube inserted in a deeply set quatrefoil *kola* and clasped by a band of dancers and musicians and two rows of petals

The ceiling (Fig 9) in the north bay is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs This is done by the same method as we have observed in the central bay The inner face of the frame is carved with images of *lalitasana* goddesses with attendant figures while its underside on each of the two shorter sides carries five niches containing images of four-armed *lalitāsana* goddesses, three of which are identifiable with Cakreśvarī, Vajrānkuśi and Gaja-Lakṣmi The ceiling proper is *kṣiptotkṣipta* of the *padmanābha* order It represents four depressed *lumas* in the four corners, a projecting *lūmā* in the centre and a quarter *lūmā* at the end of the four corners, all resembling serrated diamonds and arranged in diagonal order Each of the corner *lūmas* consists of three courses of eight-foil, quatrefoil and circular *kolas* and a stamenal tube having one row of petals The central *lūmā* is made up of two courses of twelve-foil and eight-foil *kolas* and a stamenal tube clasped by one row of petals and inserted in a deeply set quatrefoil *kola* The inner side of the corner *lūmās* being overlapped by the central *lūmā*, the line of foils is broken and transferred to the sides By this device a continuous chain of foils is arranged all around, The quarter *lūmās* contain each a whorl of three-fold (2+1) flat but deeply cut *kola* On each side are also seen pieces of creepers.

The ceiling(Fig 10) in the south bay resembles on plan to that seen in the north bay, but in structure it is *samatala* The inner face of the frame bears images of *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses. The underside of the frame on each of the two shorter sides displays a file of three slightly projecting *lūmās* on the central axis, four flat but deeply cut half *lūmās* in between them on the two sides and four quarter *lūmās* of the latter variety at the four corners. One of the projecting *lūmas* is circular in shape This *lumā* consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas* and a stamenal tube having one row of petals, the twelve-foil *kola* among these resembles a lozenge The other five projecting *lūmās* resemble a serrated diamond Each of these *lūmās* also consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas* and a stamenal tube adorned with one row of petals All these *lūmās* are arranged diagonally Each of the half *lumās* consists of a whorl of nine-fold (5+3+1) *kola*, and each of the quarter *lūmas* has a whorl of six-fold (3+2+1) *kola* The ceiling proper is *samatala* It is elegantly relieved with a fine creeper (*kalpalatā*) Emerging from one of the sides the wishing creeper undulates upwards in an energetic movement and forms curbs of frothlike foliage bursting from the nodes To show it in high relief the creeper is freed from the sides by sharp cuttings. In one corner of the relief is a Vidyādhara hovering with folded hands.

The ceiling in the east bay is domical of the *sabhāmandāraka* order. Square on plan it consists of five circular courses and a circular *padmaśilā* The inner face of the first course is adorned with a row of elephants, while its underside at each corner depicts fighting scenes The second is *gajatālu* surmounted by a band of diamonds and beads. The third, edged with *gajatālu*, consists of twelve-foil *kola*, each alternate foil having a stamenal tube adorned with one row of petals. The fourth carries figures of Gandharvas, Vidyādharas, Mālādharas and pitcher-bearers The fifth consists of an eight-foil *kola* From the second course

project out eight bracket figures of Vidyādharas Each of these bracket figures supports a fine bracket figure of Apsarā tenoned into the topmost *kola* course. Accompanied by diminutive *gaṇas* the Apsarās hold knife and are represented in the dancing attitudes The short *padmaśilā* consists of a six-foil *kola* edged with reverse *gajatālu*, and a stamenal tube adorned with a band of dancers and musicians and one row of petals

The ceiling in the west bay is domical of the *sabhāmandāraka* variety. Square on plan it consists of seven circular courses and a circular *padmaśila*. The inner face of the first course depicts various reliefs—a *kāyotsarga* Jina with Śrāvakas carrying pitcher, garland and other accessories for worship, an Acārya seated on *simhasana* with a disciple lying down in front of him in the act of obeisance and two Śarāvakas standing with folded hands, and warriors carrying various weapons. The underside four corners of this course represent images of four-armed *lalitāsana* goddesses, two of which are identifiable with Cakreśvari and Vajrānkuśi The second is *karṇadardarikā* surmounted by a band of geese The third is decorated with balcony models The fourth and fifth are *gajatālus*, each topped by a band of diamonds and beads The sixth is carved with a row of geese. The seventh consists of eight whorls of four-fold (3 + 1) *kola* From the third course project out eight brackets of Vidyādharas, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the *kola* course The Apsarās are represented either dancing or playing on some musical instruments The *padmaśilā* consists of three courses of eight-foil, six-foil and quatrefoil *kolas*, and a stamenal tube adorned with two rows of petals Each course is edged with reverse *gajatālu*

On either side of the *gūḍhamandapa* door is an ornamental niche called *khattaka* (Fig 6) Each *khattaka* consists along its vertical axis of pedestal, wall and spire The *pañcaratha* pedestal is composed of a *khura* decorated with figures of dancers and musicians, a *jāḍyakumbha*, a *karnikā*, an *antarapatra* adorned with fore parts of elephants, and a *kapota* embellished with *caitya*-arch pattern and underlined with leaves The exterior wall represents figures of Mālādharas, dancers, musicians and pitcher-bearers in boxes, and a large sculpture of Pratihāra near the front On the pedestal stand two ornate pillarettes joined by a lintel. It also has a doorframe, the jambs and lintel of which are decorated with foliate scrolls. On the lower part of each jamb stands a female figure carrying water pot The *lalāta* depicts a seated pitcher bearer The doorsill shows a semicircular projection carved with stemmed lotus in the centre and a projecting *kīrttimukha* on each side In front of the doorsill is a *candraśilā* which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem The wall is surmounted by a ribbed eave-cornice and a bell-roof having sculptured niches on the front face and an elephant, carved in the round and supported by the eave-cornice, at each corner Each *khattaka* contains a *saparikara* image of Ādinātha seated in *dhyānamudrā* [10]

The outer wall between the *khattakas* and the *gūdhamanḍapa* door bears some reliefs containing figures of Ācārya, monks, Mālādharas and Śrāvakas [11]

Raṅgamaṇḍapa

It displays an arcade of twelve pillars disposed along the four sides of the square central nave and has a large, shallow but highly ornamented domical ceiling supported on an octagonal frame of architraves put across the central pillars The pillars rest on a platform which is slightly raised from the floor level of the courtyard

All the pillars are of the square type, with corners chamfered into three angles. Their base and capital are similar to those seen in the pillars of the lateral porches of the *gūdhamandapa*, but the *bharanī* of the capital here is unfluted. The shaft has the usual four sections, viz square, octagonal, sixteen-sided and circular The square section carries framed figures of standing gods and goddesses (Sarvānubhūti, Sarasvati, Yakṣa, Yakṣī and Vidyādevi), Mālādhara, Pratihāra, Gandharva and Vidyādhara, all having four arms The octagonal section bears eight figures of standing or *lalitāsana* gods or goddesses, dancing male divinities, male and female dancers, or female dancers and musicians. The sixteen-sided section, which is found

in case of two pillars only, carries sixteen figures of dancers and musicians The circular section is divided into two belts, the lower being shorter than the upper The lower belt is carved with figures of Śrāvakas and Śrāvikās carrying water jar, warriors, horse-riders, elephants with drivers, Gandharvas and Vidyādharas, lotus scrolls, diamonds, or chain-and-bells alternating with tassels. This section also carries four projecting pendants The upper belt is surmounted by a band of *kīrttimukhas* spewing chains that are clasped below by a band of diamonds and beads

All the nave pillars are provided with *ucchālakas*, which consist of only shaft and capital The shaft is square at the base, octagonal in the middle and circular on the top, the last section being surmounted by a band of *kīrttimukhas* spewing chains that are clasped below by a diamond-and-bead band The capital is similar to the pillar-capital, with this difference that the brackets of the central pillars are five-armed

The architraves are divided into two fasciae, the lower being decorated with lotus scrolls that come forth from the mouth of a *kīrttimukha* carved in the centre, and the upper bearing sculptured niches containing *lalitāsana* goddesses with attendant figures The upper fascia of those forming the four corners at the base of the dome, however, is decorated with a strip of diamonds In the centre of their underside is carved in pleasing relief a creeper medallion

To bring the vertical pressure of the dome over the pillars there are thrown *torana*-arches between the pillars Belonging to cusp *tilaka* variety the arch emerges from the mouth of a *makara* placed over the side brackets of the pillar-capitals and goes upwards to meet in the centre of the underside medallions of the architraves, forming cusps that end in *tilakas* The cusps are punctuated with figures of Gandharvas, while the *tilakas* shelter *lalitāsana* goddesses with pendants underneath The upper side of the arch is edged with saw-tooth pattern, while its underside is decorated with lotus scrolls Supported by the brackets of the pillar-capitals and tenoned into the brackets of the *ucchālakas* are struts of Śālabhañjikās and Apsarās, which also bring the vertical pressure of the dome over the pillars

The ornate dome (Fig. 11), 25 ft. in diameter and less than 30 ft. in height from floor to the apex, is of the *sabhāpadmamandāraka* class A square block from the capital of each central pillar, carved with an image of four-armed *lalitāsana* goddess accompanied on each side by a male or female attendant, introduces the dome which is composed of eleven circular courses and a long circular *padmaśilā*. The inner face of the first course is decorated with a row of elephants, while its underside at eight angles of the octagon and on the slightly projected north and south sides is relieved with creepers. The second is *karnadardarikā* topped by a *kīrttimukha*-band The third represents images of four-armed *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses. The fourth is *gajatālu* crowned by a diamond-and-bead band The fifth depicts figures of male dancers and musicians, and warriors carrying weapons The sixth is like the fourth The seventh is carved with figures of horse-riders The eighth and ninth consist of thirty-two-foil and twenty-eight-foil *kolas* respectively, each foil containing a stamenal tube clasped by one row of petals The tenth carries images of two-armed standing goddesses Cakreśvarī and Vajraśrnkhalā and figures of female *caurī*-bearers The eleventh is divided into two circular panels, the outer containing a band of geese and twelve projecting *lūmās*, and the inner having figures of male pitcher-bearers and, in one instance, an image of Naigameṣin, also carrying pitcher Each of the twelve *lūmās* resembles a serrated diamond and consists of an eight-foil reverse *kola*, an eight-foil normal *kola*, and a long stamenal tube clasped by a band of dancers and musicians and one row of petals From the third course project out sixteen square brackets, each carrying a figure of four or six-armed Vidyādhara. The Vidyādharas play on some musical instruments and hold lotuses, knife and shield These brackets support a complete set of sixteen bracket figures of Vidyādevīs (Fig 13), the stele of each of which is tenoned into the eighth *kola* course The Vidyādevīs have four arms each and are represented in the standing attitude, with their attributes and cognizances.[12] The *padmaśilā* (Fig. 12) consists of two courses of

eight-foil and six-foil *kolas* and a figural band between them representing horse-riders, elephants and a chariot drawn by human figures. Between the *kola* courses is also placed a reverse *gajatālu* From the *padmaśilā* issues a long stamenal tube clasped by a band of dancers and musicians and one row of petals

The four corners at the base of the dome carry some beautiful images of iconographic interest Carved in high relief each of these images is accompanied on either side by a female *caurī* bearer and some attendant figures The image in the southwest corner is of Ambikā (Fig 14) seated in *lalitāsana* on her lion mount The four armed goddess holds bunches of mango tree in her three hands and a child with the fourth one [13] The image in the northwest corner is identifiable with Yakṣa Brahmaśānti [14] The six-armed god holds umbrella and lotus in the upper two hands, book and *abhayamudrā* in the middle hands, and *varadamudrā* and water pot in the lower ones He has swan as his mount The image in the southeast corner may be identified with Yakṣa Kapardi or Īśānendra, probably the former [15] The ten-armed god is represented in the dancing attitude and carries cymbal, *śūcīmudra*, *ankuśa*, dance-pose and *varadamudra* in the right hands, and dance-pose, *abhayamudrā*, lotus, *vajra* and cymbal in the left ones His mount is not shown The image in the northeast corner is probably of Sarvānubhūti The six-armed standing god holds money-bag in the upper pair of hands, goad and noose in the middle, and *varadamudra* and fruit in the lower one His elephant vehicle is represented beside his right leg

The *rangamandapa* is attached on each ofthe lateral sides by a portico Each portico consists of six bays having its roof supported on a row of four pillars placed east-west on the floor of the courtyard, and also on four squat pilasters placed right above the *devakulikā* pillars on the one end and four nave pillars on the other All the eight pillars of the porticoes are of the octagonal order Their base consists of a *bhitta*, *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *kapota* carved with *caitya*-arch pattern The shaft has three sections, the lower being octagonal, the middle having a sixteen-sided section and the upper, circular The lower and middle sections are plain, while the upper one is surmounted by a band of *kirttimukhas* spewing chains that are clasped below by a band of diamonds and beads. The capital is similar to that seen in the nave pillars The pillars are provided with *ucchālakas*, which correspond to those seen in the nave. Between the capitals of the pillars and the *ucchālakas* are placed bracket figures of Apsarās, now intact at some places in the north portico only The squat pilasters consist of only the circular section of the shaft and an usual capital The spaces between the squat pilasters in each portico is filled with sculptural panels The central panel depicts an image of four-armed *lalitāsana* goddess accompanied on either side by a Mālādhara, an elephant with driver, a horse-rider and a *kūta* sheltering a *lalitāsana* goddess, the whole being placed in a multiple cusped *torana*-arch The side panels contain images of six armed dancing goddesses accompanied by a musician The architraves are similar to those observed in the lateral porches of the *gūdhamandapa*, but the underside medallion in one instance is decorated with creeper The porticoes are shaded on the front and the rear by a corrugated eave-cornice

Each of the six bays in the north portico contains an ornate ceiling supported on a square frame of architraves The central south bay has an extremely shallow domical ceiling consisting of three circular courses The first course shows a band of *kirttimukhas* on the inner face and lotus plants on the underside corners The second is *karnadardarika* The third, consisting of *samatala* element, is boldy relieved with a sculpture of goddess Sarasvati seated in *lalitāsana* on a stool The four-armed goddess holds lotus and book in the upper hands, and *varadākṣa* and pitcher in the lower ones Her swan cognizance is depicted below the pitcher On either side of the stool is a worshipper sitting with folded hands The top of the panel is occupied by two hovering Vidyādharas carrying garlands The goddess is attended upon each side by a standing male devotee The bearded devotee to her right stands with folded hands and is inscribed as Sūtradhāra Kelā, while that to her left, also wearing a beard, holds a measuring rod and is labelled as Sūtradhāra Loyana. Shah has suggested that Loyaṇa was the chief architect of the

raṅgamaṇḍapa and Kelā possibly the chief sculptor[16]

Structurally the ceiling in the central north bay corresponds to the preceding ceiling Like the latter it also consists of three cirular courses The inner face of the first course shows saw-tooth pattern, while its underside at each corner depicts *kīrttimukha* emitting voluted creepers occupied by Kinnar-couples The second is *gajatālu* surmounted by a band of diamonds and beads The large circular slab forming the third course displays four concentric circles at diminishing levels, filled from outer to inner with lotus buds with stalks, lotus scrolls punctuated with geese, lotus petals and again lotus petals respectively In the centre of the slab is inserted a stamenal tube clasped by one row of petals

The ceiling in the southeast bay is domical of the *sabhāmandāraka* variety It consists of seven circular courses and a circular *padmaśilā* The first course depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner on the underside The second is decorated with balcony models The third is *gajatalu* topped by a band of diamonds and beads The fourth depicts fighting scenes and figures of dancers The fifth is carved with a row of geese The sixth, edged with *gajatālu*, consists of sixteen whorls of four-fold (3+1) pointed *kola* The seventh pertains to sixteen whorls of seven-fold (3+3+1) pointed *kola.* From the second course project out eight brackets of Vidyādharas, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the sixth course The *padmaśilā* consists of three courses of eight-foil larger, eight-foil smaller and eight-pointed quatrefoil *kolas*, between the *kolas* are reverse *gajatālus* The quatrefoil *kola* is also cut out with a circular *kola.*

The ceiling in the southwest bay is similar to the preceding one, but for the decorations of the first and the second courses Here the inner face of the first coure displays a row of lions carved in three-quarter profile, while its underside depicts an image of standing goddess on each of the four corners and a goose-band on the two projecting narrow sides The second depicts images of *lalitāsana* goddesses in niches

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The ceiling in the northeast bay is domical. It consists of five circular courses The first course depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner on the underside The second is *karnadardarikā* The third, fourth and fifth are reverse *padmas*, each decorated with lotus petal-and-bud ornament. The soffit of the convex-sided part of the *padma* is carved with a band of diamonds and beads, while its inner face shows a *kīrttimukha*-band The ceiling slab represents eight full-blown lotus flowers encircling a larger one having two rows of petals The ceiling is very shallow in depth

The ceiling in the northwest bay is similar to the preceding one, with this difference that here the first course depicts a row of geese on the inner face and a *kīrttimukha* at each corner on the underside

Like those noticed in the north portico, the six bays in the south portico also contain ornamental ceilings, each supported on a square frame of architraves The ceiling in the central north bay is a shallow domical ceiling consisting of four circular courses The first course shows decoration of intersecting beaded garlands on the inner face and a *kīrttimukha* at each corner on the underside The second is *padma* incised with lotus petals The third is *gajatalu* The fourth, consisting of *samatala* element, is boldly relieved with a graceful image of Gaja-Lakṣmi (Fig 20) The four-armed goddess, who is seated in *padmāsana* on a pedestal supported by stemmed lotus and water vases, holds lotus plants with elephants in the upper hands, while her lower hands are depicted in *dhyānamudrā* She is accompanied on each side by a female *caurī*-bearer At the top of the panel are two hovering Vidyādharas bearing garlands

Structurally the ceiling in the central south bay corresponds to the preceding one and, like the latter, consists of four circular courses The first course depicts a strip of diamonds on the inner face and a *kīrttimukha* at each corner on the underside The second is *gajatālu.* The third consists of *karṇikā* bearing incision of lotus petals below The fourth is divided into three concentric circular bands, the outer and the intermediate bands being filled with

diamonds and beads and having rosettes at intervals, and the inner band showing a quatrefoil *kola* containing a stamenal tube clasped by two rows of petals

The ceiling in the northwest bay is domical of the *mandāraka* type It consists of four circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of lions in three quarter profile, while its underside depicts an image of standing goddess accompanied on each side by a female attendant and a Kinnar at each corner, and a goose-band on the two narrow sides The second is *padma* decorated with two bands of lotus petal-and-bud motif and surmounted by a *kīrttimukha*-band The third shows a sculptural panel representing two Ācāryas with Śrāvakas The fourth consists of sixteen-foil pointed *kola* The *padmaśilā* consists of three courses interspersed with reverse *gajatālus* The first has an eight foil pointed *kola*, each foil containing a stamenal tube adorned with one row of petals and bearing decoration of lotus scrolls at the points The second is like the first, but it is smaller in size and its eight points are filled with *kīrttimukhas* The third comprises a quatrefoil *kola* accommodating a stamenal tube adorned with two rows of petals

The ceiling in the northeast bay is similar to the preceding one, but here the inner face of the first course is carved with a row of horse riders, and the third course also depicts a figure of Jina standing in *kāyotsarga* posture

The ceiling in the southwest bay is of the domical variety It consists of six circular courses and a circular *padmaśilā* The first course depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner on the underside The second is *padma* decorated with two bands of lotus petal-and bud ornament and topped by a *kīrttimukha*-band The remaining four courses are treated as one From the lower strata, that is the third course, it begins with small mono-*kola*, and then it gradually turns into larger mono-*kola*, pointed mono-*kola* and finally four-fold (3+1) pointed *kola*, the last ending somewhere in the fifth course, and from there the same goes in the reverse order This chain of *kolas* is edged with *gajatālus* The *padmaśilā* is also treated like the four upper courses, but is formed of only three strata and terminates in the centre in a stamenal tube having one row of petals The ceiling is singular in the temples of Gujarat It is unique in structure and in the treatment of the *kolas*

The ceiling in the southeast bay is similar to the preceding one, with this difference that the first course here shows a row of lions in three-quarter profile on the inner face and a human-couple seated in roundel formed of lotus scrolls at each corner on the underside

On the front the *raṅgamandapa* is connected with the corridor by three bays supported on squat pilasters placed right above the corridor pillars on the one side and four nave pillars on the other (Fig 16) Each bay has a highly ornamented ceiling supported on a rectangular frame of architraves The ceiling in the central bay is *samautkṣipta* of the *padmamandāraka* variety It has a rectangular panel border on all the four sides Two of these panels, one of which has slanting surface across the longer sides, being wider, there is formed a square panel in the centre This square panel is surrounded by another rectangular panel border Both the panel borders show reliefs of the fight between Bharata and Bāhubalī, the two sons of Ādinātha [17] But the most attractive part of the ceiling is its square panel depicting *padmamandaraka* element This complex element is represented by eight prominently projecting *lūmās* arranged on the four sides of the square and a *padmaśilā* let down in the centre Each of the four corner *lūmās*, resembling a serrated diamond, consists of two courses of eight-foil and quatrefoil *kolas*, and a long stamenal tube clasped by a band of dancers and musicians and one row of petals The four *lūmās* in the cardinal points are also of the serrated diamond type, but being disposed in diagonal order they interrupt the rectangular panel border surrounding the square central panel Each of these *lūmās* consists of two courses of eight-foil reverse and eight-foil normal *kolas*, and a stamenal tube which is similar to that of the corner *lumās* but is inserted in a deeply set quatrefoil *kola* The *padmaśilā* consists of two courses of eight-foil (the corner foils being larger than the cardinal ones) and trefoil *kolas*

and has a stamenal tube similar to that seen in the *lūmās* Between the two courses of the *padmaśilā* are placed a reverse *gajatālu* and a *karnikā*. The architraves enclosing the ceiling is divided into two fasciae, the lower being decorated with lotus scrolls which issue from the mouth of a *kīrttimukha* carved in the centre, and the upper carrying images of *lalitāsana* goddesses with attendant figures In the centre of their underside is carved in low relief a lotus medallion with two rows of petals The ceiling could have looked much better if sufficient depth had been permitted to it [18]

Each of the two side ceilings is rectangular on plan, but its space is reduced to a square by the usual method of placing a frame of four rectangular slabs over the architraves The architraves carry similar ornamentations as are found on those of the central bay, only that the lower fascia is carved with creepers The inner face of the square frame bears different reliefs, while their underside on each of the two shorter sides represents four creeper medallions The reliefs in the south ceiling depict a Jina seated in *dhyānamudrā* and Śrāvakas with offerings in their hands, another Jina with worshippers, an Ācārya giving religious injunctions to the monks and an enthroned king with soldiers on his sides, and fighting and wrestling scenes The reliefs in the north ceiling represent an Ācārya seated on *simhāsana* with *sthāpanā* in front and worshipped by two Śravakas standing and some others sitting, an enthroned king with soldiers following, cock-fight, and fighting scene [19] The ceiling proper consists of three diminishing circular courses, followed in turn by eight projecting *lūmās* encircling a *padmaśilā* Except for the ornamentation of the first course the two ceilings in the side bays are identical in structure and ornamentation The first course in the northern ceiling depicts a row of elephants (their fore part having been shown only) on the inner face, while its underside depicts a Nāgapāśa flanked on each side by a Kinnar at each of the four corners and a goose-band on the two projecting narrow sides The inner face of the first course in the southern ceiling is adorned with a row of horse-riders, while its underside depicts a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner and a goose-band on the two projecting narrow sides The second course, edged with *gajatālu*, pertains to twenty-four whorls of four-fold (3+1) pointed *kola* The third, similarly edged with *gajatālu*, has sixteen whorls of four-fold (3+1) pointed *kola* Each of the eight *lūmās* consists of two courses of eight-foil larger and eight-foil smaller *kolas*, and a stamenal tube clasped by two rows of petals and inserted in a deeply set circular *kola* Between the two *kola* courses is also visible a reverse *gajatalu* The *padmaśilā* consists of three courses, each edged with reverse *gajatālu* The first is made up of eight whorls of four-fold (3+1, pointed *kola* The second consists of eight-foil pointed *kola* The third comprises an eight-foil pointed yet smaller *kola*, and a stamenal tube clasped by a band of dancers, musicians and Māladharas and two rows of petals. The ceiling belongs to the *padmamandāraka* class (Fig 15) and is one of the handsomest ceilings noticed in the Vimalavasahi It has been highly praised for its deep engraving [20] The fine execution of the figural and floral designs has considerably added to the glamour of the ceiling

The side bays are shaded towards the courtyard by a corrugated eave-cornice

The courtyard is open in the northeast and southeast corners, so that the *rangamaṇḍapa* is highly ventilated

Devakulikās

They are approached from the courtyard by a flight of three steps cut across the wide platform on which they are perched But for those in the back row, all the *devakulikās* are screened by a double arcade of pillars, each set of four pillars of which, with two pilasters flanking the door, forms two bays in front of each *devakulikā* The *devakulikās*, in the back row being confronted by one arcade of pillars, each set of two pillars and two pilasters here forms only one bay The *devakulikās* are now marked with their respective numbers that begin from left as we enter the temple from the east

All the *devakulikā* pillars are of the octagonal type, and except for the four near the main entrance they are alike Their base is composed of a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-

arch pattern. The shaft has three sections, viz octagonal, sixteen-sided and circular, the first being longer than the other two Each of the first two sections terminates on top in a band of lotus petal-and-bud ornament, while the circular section is clasped below by a band bearing carving of flamboyant pattern in semi-circles and above by a band of *kīrttimukhas* spewing chains which are fastened below by a goose band. The capital consists of a double-course circular short *bharanī* of *karnikā* and *padma*, and a four-armed double-roll bracket, the side face of each arm of which is carved with creepers.

The four pillars near the main entrance are comparatively more ornate The base and capital of these pillars are similar to those of the other octagonal pillars, only that here *kumbha* carries images of *lalitāsana* goddesses in niches oversecting the *kalaśa* Their shaft has two sections, the lower being octagonal and longer, and the upper, circular and shorter The octagonal section is further divided into two belts by a *kumuda*, the lower being plain and the upper carrying eight framed figures of four-armed standing male divinities The circular section is divided into three horizontal belts, the lower showing figures of Vidyādharas, the middle carrying a band of geese and four projecting pendants, and the upper being surmounted by a band of *kīrttimukhas* spewing chains which are clasped below by a band af diamonds and beads

The pilasters are five-faceted and correspond to the less ornate octagonal pillars The two pilasters near the main entrance, however, consist of seven facets and are more ornate The base and capital of these pilasters are similar to those of the other pilasters, but the shaft is different Below, the shaft carries a framed figure of Pratihara flanked on each side by two female attendants, while above, it successively bears three images of four-armed *lalitasana* goddesses on the central facet and attendant figures, six flanking each goddess, on the side facets The shaft is topped by a *ghatapallava*

The doors of the *devakulikas* are ornate In front of the door of each *devakulika* is a moonstone which consists of an *ardhacandra* tied on either end with *gagaraka śankha* and lotus stem and flanked in turn by one or two *talarūpakas* The doorframes are of two varieties (i) single-*śākhā* type, (ii) *catuśśākha* type. The *udumbara* of the single-*śākhā* doorframe is divided into two registers, the lower showing mouldings of *khura*, *jādyakumbha*, *karṇikā* and at times a fillet, and the upper having a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it and diamonds on either extremity The jamb is decorated with lotus scrolls and is flanked on the outer side by a band of lotus petals and a band of diamonds and beads. On the lower part of the jamb stands a female carrying water pot, or a Partihāra accompanied on each side by a female *caurī*-bearer. The *uttaranga* continues the decoration of the jamb and depicts a *padmāsana* Jina in *dhyānamudra* on the *lalāta*.

The *catuśśākha* doorframes are divisible into three categories

(I) The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting niche containing diamond on each side of it, and a sculptured niche depicting Sarvānubhūti on extreme right and Ambika on extreme left, both having four arms and sitting in *lalitāsana* The four jambs consist of a *patraśākha* decorated with foliate scrolls, lotus scrolls or *campaka* flowers, a *śakha* with chamfered edges, a *rupastambha*, and a *śakha* with chamfered edges The jambs are separa ted from one another by *bakulamalās* The lower part of the jambs is occupied by an image of four-armed standing goddess (Cakreśvari and Sarasvati having been identified) accompanied on each side by two female attendants, one of which towards the opening sometimes bears a water vessel The *rūpastambha*, with cut off corneres, depicts five male figures with hands folded in adoration, or carrying pitcher, lotus or garland The *uttaranga* is divided into two registers The lower register shows a *ghaṭapallava* capital topping the jambs on either end, while the space in between them is filled with decorations of the two inner jambs. In the centre of this register is also shown the *lalāṭabimba* which depicts a *padmāsana* Jina is *dhyanamudra* The upper register represents five projecting niches

alternating with recesses, all containing images of standing or *lalitāsana* goddesses. Below each niche is depicted a pair of geese

(II) It is similar to the preceding one, but the goddess on the lower part of the jambs is replaced by a Pratihāra, two jambs are unchamfered, and the *rūpastambha* is replaced by a *stambhaśākhā* which is heavily moulded and shows a *caitya*-arch motif below and a *ghaṭapallava* above. Besides, the upper register of the *uttaranga* shows five projecting niches containing diamonds Below each niche may also be seen a pair of geese, but above, it carries a pair of lions.

(III) The *udumbara* is similar to No. I, but the two niches flanking the central projection are replaced by two projecting *kīrttimukhas* and the images of the sculptured niches are accompanied by female attendants, three flanking on either side of each divinity The four jambs consist of *patra* decorated with lotus scrolls, *rūpa*, *rūpastambha* and *rūpa* The lower part of the jambs depicts similar representations as are found in case of No I Above this the *rūpastambha* successively depicts four images of *lalitāsana* goddesses, each being accompanied by two female attendants appearing on the *rūpaśākhas* The *uttaranga* is divided into two registers The lower register displays a *ghaṭapallava* capital topping the jambs on either end, while the space in between is filled with lotus scrolls carried up from the *patraśākhā* and a row of Mālādharas facing the *lalāṭabimba* which represents a *padmāsana* Jina in *dhyānamudrā* The upper register carries seven *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses.

The spaces between the doorframes and the pilasters are generally filled with winding creepers. The same in *Devakulikās* 2,3,11,44,53 and 54 are replete with relief carvings containing figures of Śrāvakas and Śrāvikās carrying offerings for worship.[21] On the wall of *Devakulikā* 10, to the right of the door, are incised 120 dates of various *kalyāṇakas* of 24 Jinas of this Avasarpiṇī age. Here are also noticed the complexions of these Jinas [22]

Each bay of the corridor contains an ornate ceiling supported on a square or rectangular frame of architraves bearing similar ornamentations as we find on those of the lateral porches of the *gūḍhamaṇḍapa* Generally, the rectangular space of the ceiling is reduced to a square or nearly square by a frame of four rectangular slabs perched upon the architraves The square is formed by substracting a broad belt from each of the longer sides This is done by covering the broad belts with two slabs put across the longer sides By this device the ceiling is not only raised up by one course, but enough space is also left for ornamentations on the inner face of the square frame and on the underside of the two shorter sides The ceilings, perched upon the square frame, are also generally raised up by a frame of four rectangular slabs slightly projecting out into the space of the ceiling on two or four sides. It is worth describing each ceiling separately Where the *devakulikās* have two bays, the one adjacent to them is described here as 'A' of *devakulikā* so and so, and the other towards the courtyard is referred to as 'B'

Devakulikā 1A—Square on plan it is domical of the *sabhāmandāraka* class It consists of five circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of lions, while its underside represents an image of four-armed *lalitāsana* goddess at each corner and a creeper-band on the two projecting narrow sides The second is *padma* decorated with two bands of lotus petal-and bud motif The third, edged with *gajatālu*, consists of sixteen whorls of four-fold (3+1) pointed *kola* The fourth and fifth, each edged with *gajatālu*, have twelve-foil and eight-foil *kolas* respectively The *padmaśilā* consists of three courses of incurved lotus petal-and-bud, lotus petal and lotus petal-and-bud ornaments respectively, and a small stamenal tube having one row of petals Between the courses are placed reverse *gajatālus*

1B—Square on plan it is domical of the *sabhāmandāraka* variety It consists of six circular courses and a circular *padmaśilā* The inner face of the first course is carved with a row of lions, while its underside shows a creeper medallion at each corner

and a band of foliate scrolls on the two projecting narrow sides. The second is *karṇadardarikā* topped by a goose-band The third is decorated with balcony models. The fourth and fifth are *gajatālus*, each topped by a band of diamonds and beads The sixth consists of an eight-foil *kola*, each foil containing a stamenal tube adorned with one row of petals From the third course project out eight brackets of Vidyādharas Each of these brackets supports a bracket figure of Apsarā, the stele of which is tenoned into the *kola* course The Apsarās are shown dancing or making music, or carrying fly-whisk or water vessel. The *padmaśilā* consists of two courses of eight-foil and six-foil *kolas* and a stamenal tube adorned with one row of petals The edges of *kola* are decorated with lotus scrolls Between the two *kola* courses is placed a reverse *gajatālu*

Devakulikā 2A—Square on plan it is domical of the *sabhāmandāraka* order It consists of five circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of elephants, while its underside represents a Kinnar-couple in the roundel of lotus scrolls at each corner and a goose-band on the two projecting narrow sides The second is *karnadardarikā* topped by a *kīrttimukha*-band The third is *gajatalu* surmounted by a band of *campaka* flowers and circular plaques The fourth is also *gajatālu* but is decorated with entwined Nāgas The fifth shows reliefs of fighting scenes and figures of warriors The *padmaśilā* consists of two courses of *kolas*, the first showing eight whorls of four-fold (3+1) reverse *kola*, and the second having six-foil normal *kola* and a stamenal tube adorned with one row of petals Between the two courses is set up a reverse *gajatālu*

2B—Square on plan it is domical of the *sabhāmandaraka* order It consists of five circular courses and a circular *padmaśilā* The first course depicts a row of horse-riders on the inner face and a Kinnar-couple in a circle formed of lotus scrolls at each corner The second is *padma* decorated with two bands of lotus petal-and-bud motif The third, fourth and fifth comprise sixteen, twelve and eight-foil *kolas* respectively Each foil of the *kola* contains a stamenal tube adorned with one row of petals. The points of *kolas* are occupied by Vidyādharas, while their triangular spaces are filled with figures of *kīrttimukhas* The *padmaśilā* consists of three courses of eight-foil pointed, six foil pointed and eight-pointed quatrefoil *kolas*, each edged with reverse *gajatālu* In the quatrefoil *kola* is inserted a stamenal tube having one row of petals

Devakulikā 3A—Square on plan it is domical of the *sabhamandāraka* variety It consists of five circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of horse-riders, while its underside depicts a creeper medallion at each corner and a goose-band on the two projecting narrow sides The second is *padma* decorated with two bands of lotus petal-and-bud motif The third is *gajatālu* decorated on top with a band of diamonds The fourth is decorated with a row of geese The fifth shows reliefs of fighting scenes and figures of warriors The *padmaśila* consists of two courses, the first having eight whorls of four-fold (3+1) reverse *kola* and the second pertaining to four whorls of four-fold(3+1) normal *kola*. In the second is also inserted a stamenal tube clasped by two rows of petals

3B—Square on plan it is domical of the *sabhapadmamandaraka* order It consists of five circular courses and eight projecting *lūmas* encircling a *padmaśila* in the centre The first course depicts a row of lions on the inner face and a Kinnara-couple at each corner on the underside The second is *karnadardarika* topped by a *kirttimukha*-band. The third is *gajatalu* surmounted by a band of *campaka* flowers and circular *lambanas*. The fourth again is *gajatalu* but is adorned with entwined Nāgas The fifth is decorated with figures of musicians and dancers Each of the eight *lūmās* consists of two courses, each edged with reverse *gajatālu* The first course shows eight-foil pointed *kola* The second has eight-pointed quatrefoil *kola* and a stamenal tube terminating in a six-petalled *mandāraka* flower The *padmaśilā* is similar to the *lūmās*, but it has one more course of eight-foil pointed *kola* edged with reverse *gajatalu*

Devakulika 4—Rectangular on plan it is *samatala*, but its space is reduced to a square by a frame of four rectangular slabs perched upon the architraves. The slabs show a *kīrttimukha*-band on the inner face

and decoration of creepers on the underside of the two shorter sides The square flat surface is relieved with a large full-blown circular lotus flower comprising three rows of petals arranged in the cyma recta form The petals of the outer row also contain buds in alternation The four corners of the square are filled with *kīrttimukhas* The whole is placed in a border of lotus scrolls

Devakulikās 5-6—On plan and in structure it follows the preceding ceiling The inner face of the square frame is decorated with saw-tooth pattern, while its underside on the two shorter sides depicts lotus scrolls The square flat surface is divided into three concentric circles, the outer being filled with lotus stalks with buds, the intermediate with lotus scrolls and the inner with a full-blown lotus flower The four corners of the square are occupied by four *kīrttimukhas* The whole is placed in a border of creepers emerging from the mouth of a *kīrttimukha* carved in the centre on each side

Devakulikā 7A—On plan and in structure it corresponds to *Devakulikā* 4 The inner face of the square frame is decorated with a band of geese, while its underside on each of the two shorter sides depicts a large *kīrttimukha* spewing creepers The square flat surface is divided into three concentric circles, the outer representing intersecting beaded garland loops, the intermediate showing lotus petal-and-bud device and the inner containing a full blown lotus flower The four corners of the square are occupied by four *kīrttimukhas* emanating creepers The whole is placed in a border of creepers

7B—Rectangular on plan it is *samatala* Its rectangular flat surface is divided into three compartments, the central being square and the side ones, rectangular The square compartment shows similar ornamentations as we find in case of *Devakulikā* 4, but here the petals are arranged in the cyma reverse form, and it has an additional circle on the outer flank filled with figures of geese The rectangular compartments are decorated with foliage and lotus buds The ceiling is raised up by a frame of four rectangular slabs placed over the architraves. The slabs show reliefs of *kāyotsarga* Jina with worshippers, and Ācārya with disciples and Śrāvakas [23]

Devakulikā 8A—On plan and design it is similar to the preceding ceiling The square compartment is divided into three concentric circles, the outer and the intermediate depicting a person on *simhāsana* and some men, elephants and horses, and the inner representing the Samavasarana scene of a Jina with a *Caumukha* [24] Each of the four corners of the square is occupied by an image of four-armed *lalitāsana* goddess Of the two rectangular compartments, the one depicts a *padmāsana* Jina and a *kāyotsarga* Jina with worshippers, and the other shows two monks standing and an Ācārya, with *sthāpanā* in front, giving religious discourse which is being heard by laymen The frame lifting up the ceiling is inset with images of four-armed *lalitāsana* goddesses

8B—On plan and design it follows *Devakulikā* 7B Its two rectangular compartments are decorated with foliage and lotus buds, while the square compartment depicts *mandāraka* element in the *sama utksipta* form The latter is represented by three concentric circular bands of *kolas* The outer band, edged with *gajatālu*, has twelve-foil *kola* The intermediate band shows eight-foil reverse *gajatālu* The inner band, edged with *gajatālu*, pertains to six-foil *kola* and a deeply set quatrefoil *kola* containing a small stamenal tube clasped by one row of petals The four corners of the square are occupied by four *kīrttimukhas*. The frame lifting up the ceiling depicts cameos of Jaina monks and Śrāvakas [25]

Devakulikā 9A—Square on plan it is *samatala* Its square flat surface displays in three concentric circles the *pañcakalyānaka* scene of a Jina,[26] while each of its four corners depicts an image of four-armed standing goddess accompanied on each side by a male attendant and a Kinnar The ceiling is raised up by a square frame of four rectangular slabs decorated with a row of elephants

9B—Square on plan it is a *sama-utksipta vitāna* of the *padmamandāraka* variety It is shown in three concentric circular bands, the outer containing *gajatālu*, the intermediate displaying an eight-foil *kola* and the inner representing six projecting

lūmās encircling a *padmaśilā* in the centre Square in shape each *lūmā* consists of a quatrefoil *kola* cut out with a circular one. The *padmaśilā* consists of a six-foil *kola* preceded by a reverse *gajatālu* and followed by a deeply set circular *kola* containing a small stamenal tube adorned with one row of petals. At each corner of the square is a *kīrttimukha* The ceiling is raised up by a square frame of four rectangular slabs decorated with a row of lions.

Devakulikā 10A—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the frame is inset with images of four-armed *lalitāsana* goddesses, while its underside shows figures of four Kinnaras on the one side and two Kinnaras and two Kinnarīs on the other. The square flat surface is relieved with life scenes of Neminātha arranged in three concentric circular bands.[27] At each corner of the square is a four-armed standing goddess with two female attendants

10B—On plan and in structure it follows the preceding ceiling The inner face of the square frame is carved with a row of elephants, while its underside on the two shorter sides depicts figures of Gandharvas in circles and of Kinnaras in petals of lotus medallions The square flat surface is divided into three concentric bands, each having the shape of a stepped diamond The outer band consists of *gajatālu* The intermediate band depicts a whorl of five-fold (4+1) *kola* in each cardinal point and a whorl of four-fold (3+1) *kola* in each corner The inner band shows an eight-foil pointed *kola* cut out with a circular *kola* containing a stamenal tube clasped by one row of petals The four corners of the square represent lotus scrolls filled with elephants, geese and Kinnaras

Devakulikā 11A—On plan and in structure it corresponds to *Devakulikā* 10A The inner face of the square frame carries a row of elephants, while its underside on the two shorter sides represents images of four-armed standing goddesses The square flat surface is boldly relieved with an image of sixteen-armed *lalitāsana* goddess Rohiṇī[28] flanked on each side by a female *caurī*-bearer She carries noose, sword, *triśūla*, *vajra*, arrow, *vyākhyānamudrā*, fruit and *varadamudrā* in the right hands, and *daṇḍa*, shield, goad, *vyākhyānamudrā*, bow, mace, pitcher and *abhayamudrā* (?) in the left ones. She is surrounded on three sides by a figural band depicting Gaṇeśa, Vīrabhadra, Bhairava and Mātṛkās, all having four arms and seated in *lalitāsana* A small figure of seated female *caurī*-bearer is also shown below the right leg of the goddess

11B—Rectangular on plan it depicts *padmamandāraka* element in the *sama-utkṣipta* form But its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the frame is adorned with a row of horse-riders, while its underside on each of the two shorter sides represents three creeper medallions The square part of the ceiling depicts *mandāraka* element in two concentric circular bands, the outer containing eight whorls of four-fold (3+1) pointed *kola* edged on the outer flank with *gajatālu*, and the inner having sixteen-foil pointed *kola* preceded by reverse *gajatālu* and followed on the lower level by a twelve-foil *kola*. The points of *kolas* in the inner circle are sadly damaged In the centre of the ceiling is the *padma* element shown by five small projecting *lumās*, four in the four corners and one in the centre, all arranged in the diagonal order Each of these *lumās* consists of a quatrefoil *kola* edged with reverse *gajatālu* The four corners of the square are occupied by two elephants lustrating a lotus plant or two lions confronting warriors, while the narrow spaces between them on the four sides are filled with figures of dancers

Devakulikā 12A—On plan and in structure it is similar to *Devakulikā* 10A The inner face of the square frame on each side displays a Jina seated in *dhyānamudrā* and Śrāvakas flanking him with offerings in hands, while its underside on each of the two shorter sides depicts three full-blown lotus flowers, each comprising two rows of petals The square flat surface represents in three concentric circles the *pañcakalyāṇakas* of Śāntinātha and his previous birth as king Megharatha.[29] At each corner of the square is represented an image of four-armed standing goddess with two female attendants.

12B—On plan it follows *Devakulikā* 11B, but in structure it is a *sama-utkṣipta vitāna* of the *mandāraka* order. The inner face of the square frame and its two undersides show similar decorations as are noticed in *Devakulikā* 10B. The square part of the ceiling represents *mandāraka* element in three concentric circles, the outer comprising twelve-foil pointed *kola,* the intermediate having eight-foil normal *kola* and the inner pertaining to six-foil pointed *kola,* the first being edged with normal *gajatālu* and the other two with reverse *gajatālu* In the centre of the central circle is inserted a stamenal tube having one row of petals The four corners of the square are occupied by Kinnar-couples.

Devakulikā 13A—Rectangular on plan it is *samatala,* but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the square frame is adorned with a row of horse-riders, while its underside on the two shorter sides carries images of four-armed standing goddesses The front legs of the horses are borne by monkey, dog, man and boar The square flat surface depicts in a circle eight images of four-armed standing Vidyādevis interspersed with pair of devotees At each corner of the square is a creeper-medallion In the centre of the panel is represented a full-blown lotus flower.

13B—On plan and in structure it follows the preceding ceiling The inner face of the square frame is decorated with a row of lions whose front paws are borne by dog and boar, while its underside on the two shorter sides depicts sculptures of *lalitāsana* goddesses The square flat surface shows, one within the other, two stepped diamonds, each filled with *gajatālu* The line of the outer diamond at the four corners has not been indented regularly but is so displayed as to give the shape of what may be called a Greek Cross The spaces between the two diamonds are replete with creeper-medallions The central space of the ceiling to which the inner stepped diamond serves as a border is divided into two concentric circles, the outer containing twelve-foil *kola,* and the inner, edged with reverse *gajatālu,* having quatrefoil *kola* and a stamenal tube clasped by one row of petals. Each corner of the square is filled with a whorl of six-fold (3+2+1) *kola* and pieces of *gajatālu* and *kola.* On two sides of the square is a narrow band carved with foliage and lotus buds

Devakulikā 14A—Square on plan it is *samatala.* Its square flat surface represents a full-blown lotus flower comprising three rows of petals occupied by figure sculptures The sixteen-petalled outer row is occupied by sixteen images of four-armed *lalitāsana* Vidyādevīs The petals of the intermediate row are filled with Kinnaras and female dancers The petals of the inner row are blank, but they are alternating with buds At each corner of the square is a *kīrttimukha* The whole is bordered by a goose band The ceiling is raised up by a square frame of four rectangular slabs carved with a row of lions whose front paws are borne by dog and boar

14B—On plan and in structure it is similar to the preceding ceiling The square flat surface is divided into two square bands, disposed one within the other The outer band is decorated with sixteen-foil *kola* The foils at the corners are edged with straight lines, and those on the sides are made pointed The *kolas* are edged on the outer flank with *gajatālus,* while on the inner side they are followed by two successive bands of twelve-foil and eight-foil *kolas* respectively The inner square resembles a Greek Cross which accommodates a quatrefoil and a deeply set circular *kola,* in the latter is inserted a stamenal tube clasped by one row of petals The whole is placed in a border of indented leaves Outside the border, on two sides, is a band carved with foliage and lotus buds The ceiling is raised up by a frame of four rectangular slabs decorated with a row of horse-riders.

Devakulikā 15A—It is rectangular on plan, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the square frame depicts an Ācārya seated on *simhāsana* and delivering religious discourse in front of the *caturvidha-saṃgha,* while its underside on the two shorter sides is decorated with creepers The square part of the ceiling depicts *nābhicchanda* element in the *kṣipta* form. It is represented by eight depressed *lūmās,*

each consisting of a quatrefoil and a circular *kola* From each *lūmā* issues a stamenal tube clasped by one row of petals Each *lūmā* is set up in a Greek Cross, the corners of which are filled with *kīrtti-mukhas* On the four sides of the square are seen half *lūmās* and pieces of *kolas*.

15B—On plan it follows the preceding ceiling, but in structure is *sama-utkṣipta* of the *mandāraka* order The inner face of the square frame and its two undersides carry similar representations as are found in the preceding ceiling The *mandāraka* element is shown in four concentric circular bands containing, from outer to inner, sixteen whorls of four-fold (3+1), twelve whorls of four-fold, eight whorls of four-fold and six-foil *kolas* respectively In the centre of the last band is hollowed out a circula *kola* containing a stamenal tube having one row of petals The outer most band is set up in normal *gajatālu*, while the others are edged with reverse *gajatālus* At each corner of the square is represented an image of *lalitāsana* goddess

Devakulikā 16A—Rectangular on plan it is *sama tala* but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the square frame is adorned with a row of horse-riders charging javelines, while its underside on each of the two shorter sides represents three creeper medallions, each comprising two rows of petals, the petals of the outer row being alternated with foliage set up in beaded garland loops The square flat surface depicts in three concentric circular bands the *pañca-kalyāṇakas* of some unidentified Jina [30] At each corner of the square is an image of some standing goddess.

16B—On plan and in structure it is similar to the preceding ceiling The inner face of the square frame is inset with images of *lalitāsana* goddesses, while its underside on each of the two shorter sides depicts three voluted lotus scrolls filled with Kinnaras The square flat surface is divided into three concentric circular bands The outer band depicts a sixteen petalled lotus flower occupied by sixteen images of standing goddesses (one having a bull-face) The intermediate band has four images of Gaja-Lakṣmī The inner band displays a full-blown lotus flower with incurved petals At each corner of the square is an image of standing goddess.

Devakulikā 17A—On plan and in structure it corresponds to *Devakulikā* 15A The inner face of the square frame is decorated with a row of lions whose front paws are borne by dog and boar, while its underside on each of the two shorter sides bears three images of *lalitāsana* goddesses The square part of the ceiling representing *nābhicchanda* element in the *kṣipta* form depicts sixteen depressed *lūmās* in the diagonal order Each of these *lūmās* consists of a quatrefoil and a circular *kola*, and a stamenal tube having one row of petals On the four sides of the square are shown half *lūmās* of the similar variety

17B—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual frame-work of placing four rectangular slabs over the architraves The inner face of the square frame depicts a row of horse-riders hurling javelines, the front legs of the horses are borne by dogs etc The underside of the frame on each of the two shorter sides carries figures of standing goddesses The square flat surface bears similar representations as are noticed in *Devakulikā* 10B, only that the stame-nal tube is longer and carries, besides petals, a reverse *gajatālu* and a quatrefoil *kola*

The *devakulikās* from 18 to 22 are modern

Devakulika 23—Square on plan it is domical of the *sabhāmandāraka* variety It consists of five cir-cular courses and a circular *padmaśilā* The inner face of the first course is decorated with figures of musicians and dancers, while its underside carries an image of four-armed *lalitāsana* goddess at each corner and a sculptural panel on the two projecting narrow sides The four goddesses at the four cor-ners are identifiable with Sarasvatī, Prajñapti, Vajraśṛnkhalā and Vairotyā Each goddess is flanked on either side by a Māladhara and a Kinnara The sculptural panel depicts an Ācārya, figures of musicians and dancers, and a Jina with Śrāvakas bearing garlands and pitchers The second is *karṇadardarikā* The third is *padma* decorated with two bands of lotus petal-and-bud ornament. The fourth represents figures of dancers, musicians and warriors The fifth is decorated with a row of

geese The *padmaśilā* consists of three courses of twelve-foil pointed, eight-foil pointed and quatrefoil *kolas*, each edged with reverse *gajatālu* Inserted into the last course is a stamenal tube adorned with one row of petals The foils of *kola* are flanked on the outer edge with lotus scrolls

Devakulikā 24—Square on plan it is domical of the *sabhāmandāraka* variety It consists of five circular courses and a circular *padmaśilā* The inner face of the first course is decorated with figures of dancers and musicians, while its underside represents an image of *lalitāsana* goddess accompanied by Mālādharas and Kinnaras at each corner and a sculptural panel depicting dancers and musicians on the two projecting narrow sides The second is *padma* adorned with two bands of lotus petal-and-bud motif The third is *gajatālu* topped by a band of diamonds and beads The fourth again is *gajatālu* decorated with figures of entwined Nāgas The fifth shows a sculptural panel depicting an Ācārya with disciples, wrestling scenes and figures of warriors. The *padmaśilā* is similar to that noticed in the preceding ceiling, with this difference that the quatrefoil *kola* is made pointed

Devakulikā 25—Square on plan it is domical of the *sabhāmandāraka* class It consists of four circular courses and a circular *padmaśilā* The first depicts a row of elephants on the inner face and a human-couple seated in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner on the underside The second is *karṇadardarikā* topped by a goose band The third is carved with a row of horse-riders The fourth represents figures of male dancers (one having a bull face) The large *padmaśila* consists of three courses of twelve-foil larger, twelve-foil smaller and eight foil pointed *kolas*, and a stamenal tube clasped by one row of petals Each course of the *padmaśila* is edged with reverse *gajatālu*. The ceiling is raised up by a square frame of four rectangular slabs representing *ardhapadma* pattern on the inner face and a band of *campaka* flowers on the two projecting narrow undersides Each of these flowers is set up in a lozenge having a diamond-and-bead border and *kīrttimukhas* at corners

Devakulikā 26—Square on plan it is domical of the *sabhāmandāraka* order. It consists of five circular courses and a circular *padmaśilā* The inner face of the first course depicts figures of dancers, while its underside represents Gaja-Lakṣmī on two corners and *śārdūlas* confronting warriors on the other two The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third is *gajatālu* surmounted by a band of diamonds and beads The fourth again is *gajatālu* but is adorned with figures of entwined Nāgas The fifth is decorated with a row of geese The *padmaśilā* is similar to that seen in *Devakulikā* 23, only that the quatrefoil *kola* is made pointed

Devakulikā 27—Square on plan it is domical of the *sabhamandāraka* mode It consists of five circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of horse-riders, while its underside represents a seated human-couple in an arch of creepers issuing from the mouth of a *kīrttimukha* at each corner and a creeper-band on the two projecting narrow sides The second is *karnadardarikā* The third is *padma* decorated with two bands of lotus petal-and-bud ornament The fourth is *gajatālu* topped by a band of diamonds and beads The fifth is adorned with a row of geese The *padmaśilā* consists of three courses of eight-foil reverse, eight-foil pointed and quatrefoil pointed *kolas*, the last one being edged with reverse *gajatālu* In the quatrefoil *kola* is inserted a small stamenal tube clasped by one row of petals

Devakulikā 28—Square on plan it is domical of the *sabhāmandāraka* type It consists of four circular courses and a circular *padmaśilā* The inner face of the first course is carved with a row of lions, while its underside depicts a creeper medallion at each of the four corners and a sculptural panel containing male figures, with folded or upraised hands, on the two projecting narrow sides The second is *padma* decorated with two bands of lotus petal-and bud ornament The third is *gajatālu* topped by a diamond-and-bead band The fourth, edged with *gajatālu*, has eight whorls of four-fold (3+1) pointed *kola* The *padmaśilā* consists of three courses The first is made up of eight whorls of four-fold (3+1) reverse *kola* The second is similar to the first but is smaller in size. The third pertains to an eight-pointed quatrefoil *kola* and a

small stamental tube adorned with one row of petals.

Devakulikā 29—Rectangular on plan it is *samatala*. The rectangular flat surface shows relief carvings arranged in three panels. The square central panel displays Lord Kṛṣna subduing the snake Kāliya The scene is disposed in a circle At each corner of the square is a Kinnara playing on some musical instrument The two side panels are rectangular One of these depicts Krsna lying on the coiled body of the snake Śeṣa, beside him is Lakṣmī waving a fan, and a servant is seen massaging his foot. In this panel is also shown the wrestling of Krnṣa and Cānūra The other panel depicts Kṛṣṇa, Balarāma and friends playing with a ball [81] The ceiling is raised up by a frame of four rectangular slabs placed over the architraves The slabs carry images of *lalitāsana* goddesses with attendant figures in projecting niches and figures of *gaṇas* in the alternate recesses

Devakulikā 30-31—Square on plan it is *samatala* Its square flat surface is divided into nine square compartments arranged in three lines of three each The four corner compartments are occupied by the images of four-armed *lalitāsana* goddesses, one of whom may be identified with Vajraśṛnkhalā The other compartments are filled with lotus medallions, each having two rows of petals, the petals of the outer row being alternated with buds The medallions are bordered by a band of geese, the lotus flowers filling in the corners The ceiling is raised up by a square frame of four rectangular slabs bearing decorations of diamonds on the inner face and of creepers on the two projecting narrow undersides

Devakulikā 32A—Square on plan it is *samatala* Its square flat surface is divided into three concentric circular bands, the outer containing *pīpala* like leaves set up in beaded volutes, the intermediate band depicting lotus petal-and-bud device and the inner representing a quatrefoil *kola* In the quatrefoil *kola* is inserted a stamenal tube clasped by one row of petals At each corner of the square are voluted lotus scrolls with bud in the centre, and on its two sides is a narrow band of diamonds and beads The ceiling is raised up by a square frame of four rectangular slabs bearing similar decorations as we notice in the preceding ceiling.

32B—Square on plan it is an *utkṣipta* ceiling of the *padmaka* class. The *padmaka* is represented by nine projecting *lūmās* disposed in three lines of three each Each *lūmā* consists of a reverse *gajatālu*, an eight-foil pointed *kola* and a reverse *gajatālu* with an open flower Between the *lūmās*, on the level surfaces, are concave-sided diamonds marked with four-petalled flowers. The ceiling is raised up by a square frame of four rectangular slabs depicting fighting scenes and figures of musicians and dancers on the inner face, and a band of foliate scrolls on the two projecting narrow undersides

Devakulikā 33A—Square on plan it is *samatala* Its square flat surface shows a full-blown lotus flower comprising three rows of petals occupied by figure sculptures. The sixteen-petalled outer row is occupied by sixteen figures of four-armed *lalitāsana* Vidyādevīs The sixteen-petalled intermediate row has sixteen figures of Kinnaras and Kinnaris. The petals of the inner row are empty but alternated by lotus buds At each corner of the square is a Kinnar-couple The whole is placed in a border of geese The ceiling is raised up by a square frame of four rectangular slabs carrying a row horse-riders charging javelines on the inner face and a band of foliate scrolls on the two projecting narrow undersides

33B—Square on plan it is a *samakṣipta* ceiling of the *mandāraka* order The *mandāraka* element is shown in three concentric circles. The deeply cut outer circle represents a band of geese on the inner face and a Kinnara-couple at each corner on the underside The intermediate circle has a sixteen-pointed *kola* set up in *gajatālu* The inner circle displays a row of lotus petals in the cyma reverse order, its soffit is decorated with a band of diamonds and beads, while in its centre is an eight-foil *kola* containing a stamenal tube clasped by one row of petals The ceiling is raised up by a square frame of four rectangular slabs carrying a row of elephants on the inner face and a band of creepers on the two projecting narrow undersides

Devakulikā 34A—Square on plan it is a *kṣiptotkṣipta* ceiling of the *padmamandāraka* order This composite form is represented in three concentric circles The deeply cut outer circle shows a goose-band on the inner face and a Kinnara-couple at each corner on the underside. Edged with reverse *gajatālu* the intermediate circle has twelve whorls of four-fold (3+1) *kola* touching the inner face of the outer circle. The inner circle depicts six projecting small *lūmās* encircling a larger replica of the same in centre Each of the smaller *lūmās* consists of a reverse *gajatālu*, a six-foil pointed *kola*, and a deeply set circular *kola* containing a stamenal tube clasped by one row of petals The central *lūma* consists of two courses of six-foil pointed and quatrefoil *kolas*, and a stamenal tube of the similar type as we find in case of the other *lūmās*, its each course is edged with reverse *gajatālu* The ceiling is raised up by a square frame of four rectangular slabs representing a *kāyotsarga* Jina with figures of Mālādharas, trumpeters, horse-riders and elephants on the inner face, and a band of creepers on the two projecting narrow undersides.

34B—Square on plan it is *samatala* Its square flat surface is divided into five concentric circular bands representing, from outer to inner, a row of geese, *ardhapadma* pattern in beaded half circles, leaves in beaded volutes, lotus petal-and-bud motif and a full-blown lotus flower having one row of petals At each corner of the square are represented creepers. The ceiling is raised up by a square frame of four rectangular slabs. The inner face of the frame depicts a *kāyotsarga* Jina accompanied by Mālādharas, pitcher-bearers and male figures with hands upraised in adoration, while its two projecting narrow undersides depicts a band of lotus scrolls

Devakulika 35A—Rectangular on plan it is a *samakṣipta* ceiling of the *mandāraka* variety, but its space is reduced to a square by the usual framework of placing four rectangularslabs over the architraves The inner face of the square frame depicts *kāyotsarga* Jinas with Śrāvakas carrying water-vessels, garlands, incense-burners and flower vases, while its underside on each of the two shorter sides represents three standing goddesses with attendant figures. The square part of the ceiling represents *mandāraka* element in three concentric circles The sharply cut outer circle shows *ardhapadma* motif on the inner face and a *kīrttimukha* at each corner on the underside The intermediate circle represents twelve whorls of four-fold (3+1) reverse *kola* followed by twelve whorls of four-fold normal *kola* The inner circle, edged with reverse *gajatālu*, depicts an open lotus having three rows of petals, the outer and the central rows being incurved and the intermediate row being displayed in the cyma recta form

35B—On plan it follows the preceding ceiling, but in structure it is *samatala* The inner face of the square frame is decorated with *ardhapadma* device, while its underside on each of the two shorter sides displays three projecting *lūmās* in the diagonal order. Each *lūmā* is like a serrated diamond and consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas*, and a small stamenal tube terminating in a six-petalled *mandāraka* flower Between the *lūmās* on two sides are deeply cut half *lūmās* of the similar variety The square flat surface is boldly relieved with an image of twenty-armed *lalitāsana* goddess Mahāmānasī with her lion mount [82] She holds sword, lotus, arrow, *triśūlā*, *danda*, goad, *vyākhyānamudrā*, snake, club and *varadamudrā* in the right hands, and shield, club, bow, noose, *vajra*, *abhayamudrā*, conch, pot, *paraśu* and lotus in the left ones The goddess is flanked on each side by an image of eight-armed standing male divinity holding *vajra*, goad, noose, *vyākhyānamudrā*, *varadamudrā*, *vajra*, *jñānamudrā* and an indistinct object.

Devakulikā 36A—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face and the two undersides of the square frame are inset with images of four-armed *lalitāsana* goddesses. The square flat surface is divided into five concentric circular bands representing, from outer to inner, lotus petals, *ardhapadma* enrichment in beaded half circles, leaves in beaded volutes, lotus petal-and-bud, and a full-blown lotus flower comprising one row of petals. Each corner of the square is occupied by an image of four-armed *lalitāsana* goddess. The whole is placed in a border of flamboyant pattern.

36 B—On plan and in structure it is similar to the preceding ceiling The inner face of the square frame bears images of four-armed *lalitasana* goddesses, while its underside on each of the two shorter sides is relieved with three creeper medallions The square flat surface shows a circular panel in the centre, it is surrounded all around by two square bands, each decorated with creepers which emerge from the mouth of a *kīrtimukha* carved in the centre on each side, but the creeper at each corner is replaced by a whorl of five-fold (4+1) pointed *kola*. The circular panel is deeply cut with two bands of eight-foil pointed and quatrefoil *kolas*, in the centre of the quatrefoil *kola* is inserted a small stamenal tube clasped by one row of petals. Between the two *kolas* is a reverse *gajatālu* Each of the two square bands as well as the circular panel is edged with *gajatālu*

Devakulikā 37 A—Square on plan it is a *sama-utkṣipta* ceiling of the *mandaraka* order The *mandāraka* is represented in four concentric circular bands comprising, from outer to inner, sixteen-foil, twelve-foil, eight-foil and quatrefoil *kolas*, each set up in *gajatālu*. The quatrefoil *kola* also contains a stamenal tube clasped by one row of petals At each corner of the square is a *kīrtimukha* The ceiling is raised up by a square frame of four rectangular slabs sculptured with figures of musicians and dancers

37B—Square on plan it is *samatala* Its square flat surface shows three square bands disposed one within the other at equidistances The outer square displays a slightly projecting *lūmā* at each corner and a Kinnar-couple on each side Each *lūmā* consists of a quatrefoil and a circular *kola*, and a small stamenal tube terminating in a *mandāraka* flower, the whole being encircled by a band of *gajatālu* The intermediate square depicts sixteen lotus flowers, each having one row of incurved petals Edged with *gajatālu* the inner square has a circular belt depicting in two concentric bands an eight-foil pointed *kola* and a quatrefoil *kola* respectively, each preceded by a reverse *gajatālu* In the centre of the quatrefoil *kola* is a stamenal tube clasped by two rows of petals The ceiling is raised up by a square frame of four rectangular slabs carved with images of *lalitāsana* goddesses

Devakulikā 38A—Rectangular on plan it is *samatala*. The rectangular space of the ceiling is slightly narrowed by a frame of four rectangular slabs placed over the architraves The inner face of the rectangular frame on each side depicts a *padmāsana* Jina with Śrāvakas carrying offerings, while its underside on each of the two projecting sides carries a Kinnara-couple accompanied on either side by a human-couple seated in voluted lotus scrolls The rectangular flat surface of the ceiling is divided into three compartments, the central being square and the side ones, rectangular The square compartment is divided into three concentric circular bands The outer band consists of twelve-foil *kola* set up in *gajatālu* and edged with a row of incurved lotus petals The intermediate band, edged with reverse *gajatālu*, depicts a row of incurved lotus petals The inner band is like the intermediate one but shows in its centre a quatrefoil *kola* containing a stamenal tube clasped by one row of petals At each corner of the square are shown creepers The two rectangular compartments are filled with relief carvings representing Jaina monks and Śrāvakas.

38B—On plan and in structure it follows the preceding ceiling The inner face of the rectangular frame is decorated with balcony models, while it underside depicts an image of goddess Ambikā on the one side and that of Sarvānubhūti on the other The rectangular flat surface shows some images of unidentified gods and goddesses [88]

Devakulikā 39A—Rectangular on plan it is a *sama-utkṣipta* ceiling of the *mandāraka* order But its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the square frame displays images of *lalitāsana* goddesses in niches, but the central niche on each side depicts a male divinity The underside of the frame on the two shorter sides depicts a row of *campaka* flowers, each set up in a lozenge bordered by a diamond-and-bead band and having *kīrtimukhas* at corners The square part of the ceiling represents *mandāraka* element in three concentric circular bands Set up in *gajatālu* the outer band consists of twelve-foil pointed *kola* The intermediate band, edged with reverse *gajatālu*, has an eight-foil pointed *kola* The inner,

also edged with reverse *gajatālu*, comprises a quatrefoil *kola* cut out with a circular *kola*. In the circular *kola* is inserted a stamenal tube clasped by one row of petals. At each corner of the square is a Kinnara-couple.

39B—On plan it is similar to the preceding ceiling, but in structure it is *samatala*. The inner face of the square frame on each side depicts a *padmāsana* goddess in the centre and Mālādharas on her two sides, while its underside on each of the two shorter sides is decorated with three creeper medallions. The square flat surface is boldly relieved with four images of four-armed *lalitāsana* goddesses (Vajrānkuśī (Fig 19), Cakreśvarī, Prajñapti and Vajraśṛnkhalā)[84] placed diagonally in the four corners. On either side of each goddess is a male attendant carrying pitcher or garland. In the centre of the panel is a full-blown lotus flower comprising one row of incurved petals alternating with buds.

Devakulikā 40A—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame is decorated with a row of geese, while its underside on each of the two shorter sides depicts creepers that emerge from the mouth of a *kīrttimukha*. The square flat surface is divided into four concentric circular bands. The first is filled with sixteen full-blown lotus flowers. The second shows acanthus leaves in beaded semi-circles. The third depicts figures of dancers. The fourth (central) has a sixteen-petalled full blown lotus flower. At each corner of the square is a *lalitāsana* goddess flanked on each side by a Kinnar and a male pitcher-bearer.

40B—On plan and in structure it is similar to the preceding ceiling. The inner face of the square frame on each side depicts a *kāyotsarga* Jina with Vidyādharas riding on peacock, horse and swan and carrying water jar, fruit and flywhisk, while its underside on each of the two shorter sides is carved with three creeper medallions. The square flat surface shows a circular panel depicting eight *dikpālas*, all having four arms and represented in the standing attitude. Between the *dikpāla* images are Śrāvaka-couples or pair of male figures, all standing on lotus pedestals. The female figure to the right of Nirrti is naked. In the centre of the panel is an octagonal slab carved with an image of four armed *padmāsana* Gaja-Lakṣmī attended upon each side by a female *caurī*-bearer. Below the pedestal of the goddess are nine water vases. At each corner of the square is an image of four-armed *lalitāsana* goddess.[85]

Devakulikā 41A—Square on plan it is *samatala*. The square flat surface is relieved with a sixteen-petalled full-blown lotus flower occupied by sixteen images of standing Vidyādevīs, each having six arms. In the centre is a small full-blown lotus flower having one row of incurved petals. At each corner of the square is a Kinnara-couple, and on its two sides is a goose-band. The ceiling is raised up by a square frame of four rectangular slabs bearing images of *lalitāsana* gods, but the god in the central niche on each side is represented in the *padmāsana* attitude.

41B—On plan it follows the preceding ceiling, but in structure it is a *sama-utkṣipta* ceiling of the *padmamandāraka* variety. This composite form is represented by eight slightly projecting *lūmās* encircling a *padmaśilā* let down in the centre. All the *lūmās* are arranged diagonally. Set up in a square frame each *lūmā* consists of an eight foil, a quatrefoil and a circular *kola*, in the last one is inserted a stamenal tube terminating in a six-petalled *mandāraka* flower. The *padmaśila* consists of two courses, each edged with reverse *gajatālu*. The first course consists of eight whorls of four-fold (3+1) pointed *kola*. The eight points of this course overlap on the inner corners of the *lūmās*. The second has six-foil *kola*. From the latter also issues a long stamenal tube clasped by one row of petals. At each corner of the square is a *kīrttimukha* spewing creepers. The square frame lifting up the ceiling is inset with images of four-armed *lalitāsana* goddesses.

Devakulikā 42A—It is rectangular on plan, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves. The inner face of the square frame is decorated with a row of horse-riders, while its

underside on each of the two shorter sides bears images of standing goddesses The front legs of the horses are borne by such figures as dogs The square part of the ceiling depicts *nābhicchanda* element in the *sama-kṣipta* form It is represented by a grid of seventeen depressed *lūmās* arranged diagonally Besides, there are half *lūmās* on the four sides Each *lūmā* consists of a quarefoil *kola* and a small stame nal tube terminating in an eight-petalled *mandāraka* flower

42B—On plan it follows the preceding ceiling, but in structure it is *samatala.* The inner face of the square frame is adorned with a row of lions, while its underside on each of the two shorter sides depicts Gaja-Lakṣmī The square flat surface displays, one within the other, three decorative square bands The outer square band shows a whorl of four-fold (3+1) *kola* at each corner and three foils of *kola* on each side The intermediate band has an eight-foil *kola* The inner band represents three concentric bands of eight-foil, quatrefoil and circular *kolas* In the centre of the circular *kola* is inserted a stamenal tube clasped by one row of petals Each of the three square bands is edged with reverse *gajatālu* The whole is placed in a border of *gajatālu*

Devakulikā 43A—On plan it follows *Devakulikā* 42A, but in structure it is *samatala* The inner face of the square frame carries images of *lalitāsana* goddesses, while its underside on each of the two shorter sides is decorated with three creeper medallions The square flat surface is divided into three concentric bands, the outer and the intermediate being square and the central being circular The outer square band consists of sixteen-foil *kola,* while the intermediate one pertaints to eight-foil *kola* The circular central panel represents a quatrefoil *kola* and a stamenal tube clasped by one row of petals. The whole is placed in a border of foliate scrolls which are overlapped by pieces of four-fold (3+1) *kola* placed on the sides of the outer square band Outside the scroll-band border, on the two sides, is a goose band

43B—Rectangular on plan it is *samatala,* but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the square frame shows fighting scenes and figures of Mālādharas, dancers, musicians and warriors, while its underside on each of the two shorter sides depicts three voluted lotus scrolls filled with figures of Kinnara, Mālādhara and *lalitāsana* goddess. The square flat surface is boldly relieved with an image of sixteen-armed goddess Acchuptā sitting in the *lalita* pose on a stool (Fig 18) The goddess carries chain, ring, goad, noose, arrow, *vyākhyānamudrā, paraśu* and conch in the right hands, and chain, trumpet(?), *daṇḍa,* bow, *vajra,* pitcher, club and *abhayamudrā* in the left ones She is accompanied on each side by a female *caurī* bearer Her horse mount is represented below her left leg Below is also seen a band of lotus scrolls that issue from the mouth of a *kīrttimukha* carved in the centre, while above are hovering Vidyādharas showering *abhiṣeka* water on goddess or making music.

Devakulikā 44A—On plan and in structu e it is similar to the preceding ceiling. The inner face of the square frame is adorned with a row of horse-riders, while its underside on each of the two shorter sides depicts three cross-shaped niches containing images of *lalitāsana* goddesses, and Kinnaras filling in at the corners The front legs of the horses are carried by monkeys, geese, *gaṇas* and bulls. The square flat surface shows similar representations as we notice in *Devakulikā* 36A, but at the four corners of the square are shown creepers and the border of flamboyant design is conspicuous by its absence here

44B—On plan and in structure it corresponds to *Devakulikā* 43B The inner face of the square frame is decorated with a row of lions, while its underside on each of the two shorter sides represents three lotus medallions, each having two rows of petals, the petals of the outer row being set up in beaded semi-circles The square flat surface is boldly relieved with an image of sixteen-armed goddess Sarasvatī sitting in *lalitāsana* on a stool.[86] She holds lotus, *daṇḍa,* noose, conch, *vīṇā, varada-mudrā, abhayamudrā* and lotus in the right hands, and lotus, *vīṇā,* some musical instrument, goad, fruit, *abhayamudrā* with *akṣamāla,* book and pitcher in the left ones To the right of the goddess is a six-armed male dancer and to her left is a six-

armed male drummer. Below is a figural band depicting goat, boar, etc, while above is a sculptural panel depicting Gaja-Lakṣmī in the centre and four male divinities in niches on her each side.

Devakulikā 45A—On plan it is similar to *Devakulikā* 43B, but in structure it is a *kṣipta* ceiling of the *nābhicchanda* order The inner face of the square frame on each side depicts a *padmāsana* Jina flanked on either side by a goddess mounting a peacock and a horse-rider, while its underside on each of the two shorter sides displays figures of horse-riders, elephants with drivers and warriors The *nābhicchanda* element is represented by a grid of seventeen depressed *lūmās* disposed in diagonal order. Besides, there are half *lūmās* on the four sides Each *lūmā* consists of a quatrefoil and a circular *kola*, and a small *padmakeśara* adorned with one row of petals

45B—On plan and in structure it is like that seen in *Devakulikā* 43B The inner face of the square frame is inset with images of *lalitāsana* goddesses, while its underside on each of the two shorter sides is decorated with three full and two half lotuses, each comprising two rows of petals, the petals of the outer row in some cases being set up in intersecting garland loops The square flat surface is boldly relieved with an image of sixteen-armed goddess Vairotyā seated in *lalitāsana* on a stool [87] She carries sanke, disc, *triśūla*, noose, sword, *vajra-ghaṇṭā* and *varadamudrā* in the right hands, and snake, shield, *daṇḍa*, lotus, *vajra*, snake and pitcher in the left ones, her other two hands rest on the head of a Nāga and a Nāgin, who are depicted respectively to the right and left of the stool, with their hands in *añjalimudrā* She is easily recognised by her snake mount shown below her seat with hands in *añjalimudrā* She has a seven-hooded cobra canopy overhead and is attended upon either side by a female *caurī*-bearer Above is a row of Gandharvas and Vidyādharas

Devakulikā 46A—Square on plan it is a *sama-utkṣipta vitāna* of the *mandāraka* variety The latter is represented in three concentric circular bands. The outer band depicts sixteen-foil reverse *kola* The intermediate band, edged with reverse *gaja-tālu*, pertains to twelve-foil *kola*. The inner band, also edged with reverse *gajatālu*, has twelve-foil *kola* and a stamenal tube clasped by one row of petals The four corners of the square are occupied by four *kirttimukhas* The ceiling is raised up by a square frame of four rectangular slabs, each representing a *padmāsana* Jina flanked on either side by two Māladharas

46B—On plan it follows the preceding ceiling, but in structure it is *samatala* The square frame is inset with images of *lalitāsana* goddesses. The square flat surface depicts an image of sixteen-armed Nṛsiṁha (Fig. 21) tearing the belly of Hiranyakaśyapa caught between his legs [88] Nrsimha holds mace and disc in his two hands; two of his hands are raised over the head, while with the rest he is busy in overpowering the demon and tearing his belly The sculpture is carved in high relief in the centre of a sixteen-petalled lotus flower with buds in between the petals and is placed in a square compartment having a Kinnara-couple at each corner The whole is surrounded by a rectangular panel border showing narratives of *samudramanthana* and some other scenes

Devakulikā 47A—Square on plan it is *samatala* Its square flat surface is divided into three concentric circular bands The outer and the intermediate bands show 56 Dik-Kumārīs performing the birth-rites of Jina carved in the central circle [89] At each corner of the square is a Kinnara-couple, and on its two sides is a goose-band The ceiling is raised up by a square frame of four rectangular slabs. Each slab depicts a *kāyotsarga* Jina flanked on either side by a four-armed male divinity carrying pitcher and a Māladhara

47B—On plan it follows the preceding ceiling, but in structure it is a *kṣipta vitāna* of the *nābhicchanda* order The latter is represented by a grid of thirteen depressed *lūmās* arranged in diagonal order Besides, there are half *lūmās* on the four sides. Resembling a serrated diamond each *lūmā* consists of an eight-foil, a quatrefoil and a circular *kola*, and a stamenal tube adorned with one row of petals The ceiling is raised up by a square frame of four rectangular slabs carved with balcony models

Devakulikā 48A—Rectangular on plan it is *samatala*. Its rectangular flat surface is divided into three

compartments, the central being square and the side ones, rectangular Each of the rectangular compartments depicts two pairs of Kinnars The square compartment is divided into three concentric circular bands, the outer being carved with lotus scrolls, and the intermediate and the inner having decoration of creepers At each corner of the square is a *kirttimukha* The whole is placed in a border of creepers which emerge from the mouth of a *kirttimukha* carved in the centre on each side The ceiling is raised up by a frame of four rectangular slabs, two of which are slightly projecting into the space of the ceiling The inner face of the rectangular frame depicts figures of warriors, dancers and musicians, while its underside on the two projecting sides is decorated with lotus scrolls.

48B—On plan and in structure it follows the preceding ceiling The inner face of the rectangular frame raising up the ceiling depicts *kāyotsarga* Jinas with Śrāvakas carrying offerings for worship, while its underside on the two projecting sides is decorated with creepers The rectangular flat surface is divided into twenty compartments arranged in four lines of five each The compartments are filled with various relief carvings One of these shows a Jina Another has an Ācārya with disciples [40] In the rest are figures of musicians, dancers, warriors and Mālādharas Each compartment is bordered by a band of diamonds and beads

Devakulikās 49-50—On plan and in structure it corresponds to that seen in *Devakulikā* 48A The inner face of the rectangular frame is carved with saw-tooth pattern, while its underside on the two projecting sides is embellished with lotus scrolls The rectangular flat surface is divided, like the preceding ceiling, into twenty compartments containing a *padmāsana* Jina, a *kāyotsarga* Jina, an Ācārya with disciples, a *lalitāsana* image of goddess Ambikā, an unidentified *lalitāsana* goddess, Yakṣa Brahmaśānti, Mālādharas, pitcher-bearers and dancers [41]

Devakulikā 51—Rectangular on plan it is *samatala*, but its space is reduced to a square by the usual framework of placing four rectangular slabs over the architraves The inner face of the square frame shows flamboyant pattern in semi-circles, while its underside on the two shorter sides is decorated with creepers The square flat surface is divided into three concentric circular bands. The outer band is decorated with lotus buds and stalks The intermediate band has decoration of lotus scrolls The inner band depicts a full-blown lotus flower The four corners of the square are filled with four *kirttimukhas* The whole is placed in a border of creepers

Devakulikā 52A–Square on plan it is a domical ceiling of the *sabhāmandāraka* variety It consists of four circular courses and a circular *padmaśilā* The first shows a band of *kirttimukhas* on the inner face and four bold *kirttimukhas* on the four underside corners The second is *karnadardarikā* topped by a goose-band The third is *gajatālu* surmounted by a band of diamonds and beads The fourth shows relief carvings of a *kāyotsarga* Jina with Śrāvakas standing beside him, and an Ācārya with *sthāpanā* in front and Śrāvakas standing with folded hands The *padmaśilā* consists of three courses of eight whorls of four-fold (3+1), six whorls of four-fold (3+1) pointed and eight-foil pointed *kolas*, and a stamenal tube clasped by two rows of petals and inserted in a deeply set quatrefoil *kola* The first course of the *padmaśilā* is set up in normal *gajatālu*, while the other two are edged with reverse *gajatālus*

52B–Square on plan it is a domical ceiling of the *sabhamandāraka* type It consists of four circular courses and a circular *padmaśilā* The first course carries images of *lalitāsana* goddesses on the inner face as well as on the four underside corners The second is *karnadardarika* topped by a goose-band The third is *gajatalu* surmounted by a band of *campaka* flowers and circular *lambanas* The fourth is *gajatalu* adorned with entwined Nāgas The *padmaśilā* consists of five courses of twelve whorls of four-fold (3+1), eight whorls of four-fold (3+1) pointed, eight-foil pointed, six-foil pointed and quatrefoil *kolas* respectively, and a stamenal tube clasped by one row of petals and inserted in a deeply set circular *kola* The first course of the *padmaśilā* is set up in normal *gajatālu*, while the other four are edged with reverse *gajatālus*

Devakulika 53A— Same as *Devakulikā* 52A.

53B—Same as *Devakulikā* 52B

Devakulikā 54A—Square on plan it is a domical ceiling of the *sabhāmandāraka* order. It consists of five circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of elephants, while its underside shows carving of creepers at the four corners and a sculptural panel on the two projecting narrow sides Each panel depicts a *kāyotsarga* Jina with worshippers carrying pitcher, garland and other offerings The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third, fourth and fifth pertain to sixteen-foil, twelve-foil and eight-foil *kolas* respectively, each bordered by a band of lotus scrolls The *padmaśilā* is composed of three corollas of incurved lotus petals and a stamenal tube adorned with one row of petals The first two corollas are edged with reverse *gajatalus*

54B–Square on plan it is a domical ceiling of the *sabhapadmamandaraka* order It consists of six circular courses and eight projecting *lūmās* encircling a *padmaśila* let down in the centre. The inner face of the first course is carved with a row of lions, while its underside depicts an image of *lalitāsana* goddess at each corner and a foliate scroll-band on the two projecting narrow sides. The second is *karnadardarika* topped by a goose-band. The third is adorned with balcony models The fourth and fifth are *gajatālus*, each topped by a band of diamonds and beads The sixth consists of an eight-foil *kola*, each foil containing a stamenal tube clasped by one row of petals From the third course project out eight brackets of Vidyādharas, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the *kola* course The Apsarās are represented dancing, playing on some musical instruments, or bearing garlands, in one instance she is naked Each of the eight projecting *lūmās* consists of a quatrefoil and a deeply set circular *kola*. The *padmaśilā* consists of two courses of eight-foil and quatrefoil *kolas* and a stamenal tube terminating in a *mandāraka* flower Each course of the *padmaśilā* is edged with reverse *gajatālu*

The line of *devakulikās* is broken at the main entrance, but the corridor is continued and shows two usual bays, each containing an ornate ceiling The ceiling towards the entrance is built on a square plan and is domical of the *sabhāmandāraka* variety It consists of five circular courses and a circular *padmaśila*. The inner face of the first course is adorned with a row of elephants, while its underside carries a Kinnara-couple at each corner and a figural band representing musicians and dancers on the two projecting narrow sides The second is *karṇadardarikā* topped by a *kīrttimukha* band The third is *gajatālu* surmounted by a band of diamonds and beads The fourth is decorated with a row of geese The fifth carries a sculptural panel which depicts a seated Acārya with *sthāpanā* in front and Śrāvakas hearing his religious discourse The *padmaśilā* consists of three courses. The first has eight whorls of four-fold (3+1) *kola* The second consists of an eight-foil pointed *kola*. The third also consists of an eight-foil pointed *kola*, but its foils are smaller and arranged in a square In the third course of the *padmaśilā* are also set up a quatrefoil and a circular *kola*, and a stamenal tube clasped by one row of petals

Square on plan the ceiling towards the courtyard is also domical of the *sabhāmandāraka* variety It consists of six circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a row of horse-riders, while its underside reveals creepers at the four corners and a foliate scroll-band on the two projecting narrow sides The second is *padma* decorated with two bands of lotus petal-and-bud enrichment and topped by a *kīrttimukha*-band The third is adorned with balcony models The fourth and fifth are *gajatālus*, each topped by a band of diamonds and beads The sixth consists of eight whorls of four-fold (3+1) *kola* From the third course project out eight brackets of Vidyādharas, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the *kola* course The *padmaśila* consists of two courses, each edged with reverse *gajatālu*. The first is made up of six whorls of four-fold (3+1) pointed *kola* The second consists of an eight-pointed quatrefoil *kola* and a hollowed out circular *kola* In the latter is inserted a stamenal tube clasped by two rows of petals This bay also contains a *toraṇa*-arch which is similar to that seen in the nave of the *raṅgamaṇḍapa*

Both these ceilings are raised up by squat pillars The spaces between these pillars are filled with carved panels. The panels are divided into two horizontal belts, the lower showing a row of elephants and the upper displaying different relief carvings. The southern panel in the ceiling towards the courtyard represents the story of Ārdrakumāra who imparted right knowledge to an elephant At one end of this scene is Mahāvira standing in *kāyotsarga* posture, and on the other is a man fighting with a lion [42] The panel on the corresponding north side depicts two Acāryas with Śrāvakas The southern panel in the ceiling near the main entrance represents a Jaina monk with Śrāvakas, while the one on the corresponding north side depicts figures of horse-riders, elephants with drivers and pedestrians.

At present each *devakulikā* has an image of *padmāsana* Jina worshipped as *mūlanāyaka*. Almost all these images were installed in one or the other of the later repairs of the temple But the moulded pedestal and the *parikaras* are mostly old pieces Thus the inscriptions engraved on these pedestals reveal the name of the Jina who is different from the image now worshipped. This is more obvious in case of Pārsvanātha whose snake-canopy is still preserved, but the Jina with his symbol, installed later, is quite different [43]

The *devakulikās* are shaded towards the courtyard by a corrugated eave-cornice

The exterior wall of each *devakulikā* is *pañcaratha* In elevation it shows *pītha*, *vedibandha*, *jangha*, *varaṇḍika* and roof The *pītha* consists of a *bhiṭṭa*, *jadyakumbha*, *karnikā* and *chādyakī* The *vedibandha* comprises a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *anatarapatra*, and *kapota* adorned with *caitya*-arch pattern The *janghā*, divided into two registers by a plain fillet and also topped by a similar fillet, is plain. The *varaṇḍikā* has two *kapotas* interspersed with a deep fillet. The roof is composed of six receding tiers and is crowned on the top by a fluted bell, a *kalaśa* and a *bījapūraka* At the base of the roof, on the central *ratha*, is a niche cantaining an image of *padmāsana* Jina

The doorframe of the main entrance is modern, but the small ceiling in its front, built of black stone, is an old one. Square on plan it is domical. It consists of five circular courses. The first is *karṇadardarikā* incised with lotus petals. The second is *gajatālu* The third, fourth and fifth pertain to eight-foil, quatrefoil and circular *kolas* respectively. From the second course project out four brackets of Vidyādharas, each supporting a bracket figure of Apsarā, the stele of which is tenoned into the quatrefoil *kola* Built of white marble all these bracket figures seem to be added later.

Balāṇaka

It was added in the 19th century and hence I need not discuss it here [44]

Hastiśālā

It is a rectangular walled structure with its roof supported by six pillars Above the plain plinth its wall shows mouldings of *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *paṭṭikā* carved with *ardhapadma* pattern Then follow two horizontal belts of perforated and blind stone grilles with a median band carved with saw-tooth pattern On the top of the wall is another band carved with foliate scrolls The grilles are cut into various geometrical patterns such as criss cross, diamonds, stepped diamonds, chequer pattern and triangles The vertical wall above the plinth is broken up by pillars The base of these pillars, square in section, consists of a *khura*, *kumbha* adorned with half diamonds and a *kumuda*, their shaft is square at the base, octagonal in the middle and circular on the top, and their capital consists of a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed *kīcaka*-brackets The wall is shaded by a corrugated eave cornice. The part above the cornice is alloted to a figural belt, now plastered up.

The *hastiśālā* is entered from all the four sides. From the west it is led through the *balānaka*, while elsewhere it is entered through a porch At present, only the west entrance is open Each of the side porches has a flat roof resting on two pillars The pillars have only two members, viz shaft and capital The shaft has four sections, viz square, octagonal, sixteen-sided and circular The capital consists of a double-course round *bharaṇī* of *karṇikā* and *padma*, and a four-armed double-roll bracket.

The eastern porch also has a flat roof supported on two pillars, but it is ornate Here the pillars are of the octagonal type Their base shows mouldings of *khura*, *kumbha* carrying an image of *padmāsana* Jina on each of the eight facets, *kalaśa*, *antarapatra* and *grāsapaṭṭī* The shaft is divisible into two sections, the lower being octagonal and the upper, circular The octagonal section is further divided into two horizontal belts by a *kumuda*, the lower belt of these is longer than the upper one. The lower belt carries an image of four-armed standing goddess on each of the eight facets, and the upper one has eight images of *padmāsana* Jinas The circular section is divisible into four horizontal belts, the first showing vertical flutings, the second carrying figures of Vidyādharas, the third representing diamonds and beads in alternation, and the fourth displaying a *kīrttimukha*-band The capital consists of a double-course round *bharaṇī* of *karnikā* and *padma* clasped by foliage, and a four-armed double-roll bracket Between the pillars is thrown a scalloped *torana*-arch punctuated with images of *padmāsana* Jinas and having circular *lambanas* underneath The arch issues from the mouth of a *makara* on *śārdūla* inserted in the middle of the pillar-shaft and touches the underside of the architrave over the pillars The roof has a ribbed eave-cornice overhanging the architraves At the top of the roof is a cusped *toraṇa*-arch, now plastered up This arch consists of five cusps and has a *tilaka* and a *makara* facing outward at either end The *tilakas* shelter *padmāsana* Jinas The single-*śākhā* doorframe is decorated with foliate scrolls At the base of the jamb stands a female figure carrying water pot The *udumbara* is damaged, while the *uttaranga* continues the decoration of the jamb On either side of the door is a Pratihāra (Dvārapāla).

The whole of the exterior of the *hastiśālā* is now white-washed.

Inside the *hastiśāla*, near the western entrance, is an equestrian effigy of Minister Vimalaśāha wearing a crown He is holding a pot in his right hand, while with the left hand he is holding the reins of the horse he is riding on The pot suggests that he is carrying offerings for worship. Executed in white marble the whole sculpture is now spoiled by plastering save for the head, probably it was broken and had to be repaired. There is an attendant figure on the back, who once held an umbrella over the Minister

Behind this is a Samavasarana scene executed in white marble Circular in shape it is composed of three fortifications shown one above the other, and at the top is a quadruple image of Jina seated under a miniature shrine An inscription upon it of V S 1212 (1155 A D.) reveals that it was a gift of Minister Dhandhuka, who was a Osavāla by caste and a follower of Nannācārya of Koranta-gaccha [45]

In the *hastiśālā* are ten large elephants of white marble arranged east-west in three rows, the side ones having four elephants each and the central one comprising two elephants only The elephants are wrought wholly in the round and are adorned with howdah, chain and bells, and trappings Seven of these were installed by Pṛthvīpāla in V S 1208 (1151 A. D) and three by his son Dhanapāla in V.S 1237 (1180 A D) [46]

Above each sculpture of the *hastiśālā* is built a small domical ceiling But for two ceilings all are now plastered up with lime Made of black stone both these ceilings are alike What is exposed of them show two square courses and a ceiling slab The first square course consists of an eight-foil *kola* topped by a figural band representing warriors, Māladharas and pitcher-bearers The second is a quatrefoil *kola* The ceiling slab depicts an open lotus flower having two rows of petals

According to the Jaina tradition, Vimalaśāha built this temple having spent eighteen crore fifty three lacs [47]

LŪNAVASAHĪ

The general arrangement of its plan (Text Fig. 3) is similar to the Vimalavasahī, but the *balāṇaka* is absent here and the *hastiśālā* is built at the back of the temple removing all the *devakulikās* of the back row The temple is entered from the west to which direction it also has its orientation.

Mūlaprāsāda

It is *tryanga* on plan, consisting of *bhadra, pratiratha* and *karṇa*, the *bhadra* being the longest and the *pratiratha* the shortest A recess separates the sanctum from the *gūḍhamaṇḍapa*

In elevation it shows *pīṭha, vedibandha, jaṅghā, varaṇḍikā* and *phāṁsanā* The *pītha* consists of two *bhiṭṭas*, a *jāḍyakumbha*, a *karṇikā*, a *chādyakī* and a *paṭṭikā* The *vedibandha* pertains to a *khura, kumbha, kalaśa, antarapatra* and *kapota* Divided into two registers by a plain median band and also topped by a similar band the *jangha* is plain, but for the projecting sculptured niches on the *bhadras* containing images of Jinas seated in *dhyānamudrā* The *varaṇḍika* is made up of a *kapota* and a ribbed eave-cornice. The *phamsana* roof consists of eight receding tiers and is crowned by an *āmalaka, candrikā, kalaśa* and *bījapūraka.* The four ridges of the roof carry *ghaṇṭās* with rampant lions, each *ghanṭā* consisting of a fluted bell, an *āmalaka*, a *kalaśa* and a *bījapūraka*, while at its base, in the cardinal points, are images of Jinas seated in *dhyānamudrā* The whole of the exterior of the sanctum is now coated with white lime

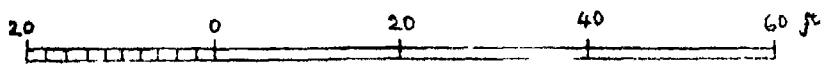
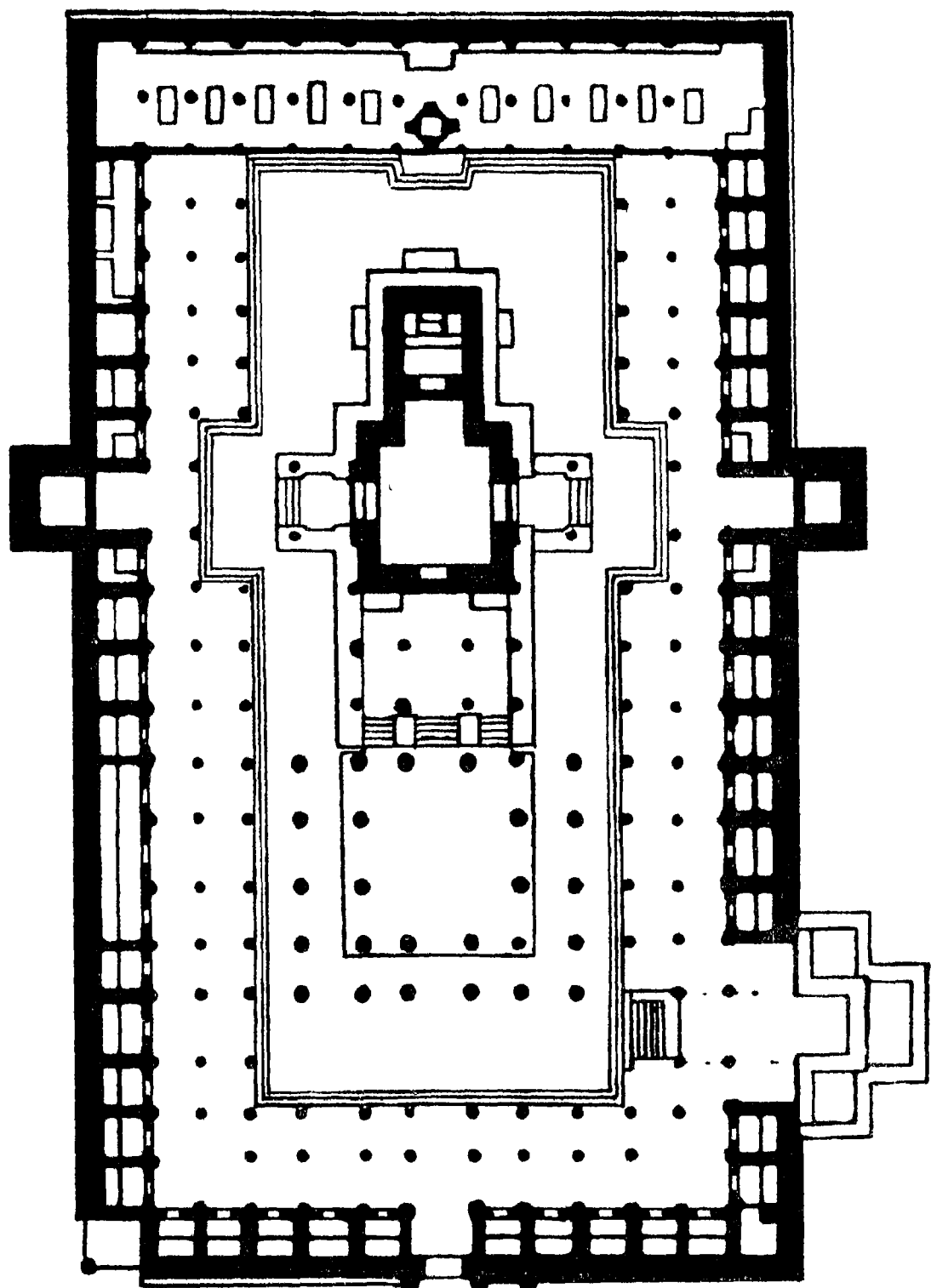
The foorframe of the sanctum is of the single-*śākhā* variety decorated with foliate scrolls On the lower part of the jamb stands a female carrying water pot The doorsill is divided into two registers The lower register carries mouldings of a *jāḍyakumbha* and a *karnikā* The upper one shows a semicircular projection adorned with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and diamonds on either extremity The door-lintel continues the decoration of the jamb and has a *padmāsana* Jina as the *lalatabimba* In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, conch and lotus stem and flanked in turn by two *talarūpakas*

Inside the sanctum is a *saparikara* image in black stone of Neminātha installed on a high moulded pedestal made of white marble The *saptaratha* pedestal consists of two *bhiṭṭas*, a *jāḍyakumbha*, a *karṇikā*, an *antarapatra* adorned with stepped diamonds, and a prominently projecting *chādyakī* The image is a late one, it was installed probably by Pethaḍa.[45]

The buffer wall between the sanctum and the *gūḍhamaṇḍapa* contains two niches sheltering an image of Mahāvīra on proper right and that of Śāntinātha on proper left, both being lately installed there

Gūḍhamaṇḍapa

It is *dvyanga* on plan consisting of *bhadra* and *karṇa* It shares its *pīṭha* and *mandovara* with the anctum and is roofed by a *phāṁsanā* which is similar to that seen in the sanctum, but the crowning members here show a fluted bell, an *āmalaka*, a *kalaśa* and a *bījapūraka* Its exterior here too is coated with white lime

Square on plan each of the lateral porches (Fig 89) is approached from the quadrangular court by a flight of five steps cut across the *pīṭha* and is enclosed by a balustrade. On the balustrade stand two pillars and two pilasters supporting a domical ceiling on a square frame of architraves. Its *pītha* is ornate, consisting of two *bhiṭṭas*—the lower being plain and the upper showing carving of half diamonds—, a short *karṇika*, a *khura*, a *kumbha* bearing decorations of half diamonds on the body and foliage underlined with a sharp-edged band on the shoulder, a *kalaśa* adorned with beaded garlands and stylised rosettes, an *antarapatra* decorated with stepped diamonds, a *grāsapaṭṭī*, and finally a *kapota* underlined with leaves The balustrade is also ornate, it consists of a *mañcikā*, unlike the usual *rajasenaka*, a very short *vedikā*, an *āsanapatta* and a *kakṣāsana* The *mañcikā* is embellished with *caitya*-arch pattern and is underlined with lotus leaves The *vedikā* is treated as *padma* sharply cut up into lotus petal-and-bud motif The *āsanapatta* is treated like a *mañcikā* decorated with *caitya*-window ornament The *kakṣāsana* is divided into two horizontal belts, the lower being shorter than the upper The lower belt is decorated with flamboyant pattern, while the upper one is treated as *padma* decorated with lotus petal-and-bud ornament The *pitha* and the balustrade below the pillars have five-faceted projections The central facet of these projections, on the *kumbha* portion, carries a framed figure of Pratihāra flanking the stairway on the front and an image of four-armed standing goddess on each side The frame of these images oversects the *kalaśa*. The roof, now plastered up, has a corru-

3 Plan of Lūṇavasahī at Abu

gated eave-cornice, the soffit of which is adorned with a band of diamonds and beads From each corner of the roof emerges an elephant carved wholly in the round The elephants are vigorous and have one of their front legs raised and supported by a block of marble

The pillars of the south porch consist of only two members, namely shaft and capital The shaft is heptagonal in section, with cut off angles It is divided into six horizontal belts, the first being the longest, the second being next in length, and the other having almost equal sizes. Each of these belts is clasped by miniature shrines The shrines of the first belt contain images of Jinas seated in *dhyānamudrā*, and those of the other belts carry diamonds Besides, the first belt also displays mouldings of *khura*, *kumbha* decorated with half diamonds, *kumuda*, three narrow *karnikās* at intervals, *kapota* and *karṇikā*, the second has a *kumuda* and three *karṇikās* at intervals; and the fifth carries four projecting *lambanas* The shaft is surmounted by a band of saw-tooth motif The capital has a double-course round *bharaṇī* of *karnikā* and ridged *padma*, surmounted by four-armed double-roll brackets carrying decorations of creeper on the side faces and drooping foliages in the form of pendants on the front The pilasters are five-faceted and, like the pillars, consist of shaft and capital The lower part of the shaft is similar to the first belt of the pillar shaft, with this difference that here the miniature shrines shelter diamonds The upper portion of the shaft is divided into six horizontal belts, each treated as *padma* adorned with lotus petals and buds The capital corresponds to that of the pillars, but here the *bharaṇī* is clasped by suspended foliage The architraves are divided into two fasciae, the lower being decorated with lotus scrolls which come forth from the mouth of a *kīrttimukha* carved in the centre, and the upper a strip of diamonds In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals The domical ceiling is composed of seven courses The first course is octagonal and the others are circular The inner face of the first course is adorned with diamonds, while its underside depicts a *kīrttimukha* at each corner and a band of creepers on the two projected sides. The second is decorated with a *kīrttimukha*-band. The next five courses consist of *padma*, each decorated with lotus petal-and-bud ornament. The circular ceiling-slab is relieved with a full-blown lotus flower consisting of two rows of petals, the petals of the outer row being alternated with buds The door is of the single-*śākhā* variety decorated with foliate scrolls which issue from the naval of a Kinnar carved below The *śākha* is flanked on the outer side by a band of diamonds and beads On the lower part of the *śākhā* stands a Pratihāra accompanied on the outer side by a female *caurī*-bearer and on the inner side by a female carrying water jar The doorsill is divided into two registers The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā*, *antarapatra* and fillet The upper one displays a semi-circular projection adorned with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it,and a sculptured niche on either extremity The niche on proper right contains an image of four-armed *lalitāsana* male divinity identifiable with Gomedha The god holds snakes in the upper hands, and *varadamudrā* and fruit in the lower ones, he has eagle as his mount The niche on proper left contains an image of four-handed *lalitāsana* female divinity (Gaurī ?) The goddess carries snake and noose in the upper hands, and *varadamudra* and fruit in the lower ones , she has crocodile as her *vāhana* Each of these images is accompanied on the inner side by three male attendants and on the outer side by two male attendants The door-lintel continues the decorative bands of the jambs and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta* In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka*. The *ardhacandra* is incised with scallop pattern

The pillars of the north porch also consist of only shaft and capital The shaft is divided into three sections, viz octagonal, sixteen-sided and circular, the first being the longest and the second the shortest The octagonal protion is further divided into two horizontal belts by a *kumuda*, the lower depicting on each facet a segmented pilaster crowned by a bell type of rooflet, and the upper bearing an eight-petalled half opened lotus flower with buds in between the petals. The sixteen-sided section shows decoration of concave-sided flutings below and a band of heart-shaped leaves above.

The circular section is surmounted by a band of *kīrttimukhas* spewing festoons, the ends of which are clasped below by a band of sew-tooth pattern On the lower part of this section also appear four pendants The capitals are similar to those seen in the south porch The pilasters here also are five-faceted The lower part of their shaft is treated like that observed in the south porch, while the upper part is clasped at intervals by three decorative bands, the first showing half-blown lotus flower consisting of petals and buds, the second bearing *ardhapadma* pattern, and the third carrying figures of Mālādharas The top of the shaft shows minor mouldings of *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *padma*, *karnikā* and *kapota* The pilaster-capitals, architraves, doorframe and roof are similar to those noticed in the south porch The domical ceiling, however, is differently treated It is composed seven courses, the first being octagonal and the rest, circular The inner face of the first course is adorned with diamonds, while its underside depicts a *kīrttimukha* at each corner and a band of creepers on the two sides The second is treated like an arris The next four courses consist of *padma*, each carved with lotus petal-and-bud ornament The seventh course comprises eight whorls of four-fold (3+1) *kola* On the triangular spaces of the *kola* are found remains of eight mortices which originally had pendants The circular ceiling slab is relieved with a full-blown lotus flower having two rows of petals, the petals of the outer row being alternated with buds

The west door of the *gūdhamandapa* is of the *triśākhā* variety (Fig 92) It consists of *rūpaśākhā*, *rūpastambha* and *rūpaśākhā*, all having been rounded off by vertical flutings. The lower part of each *śākhā* is occupied by a framed figure of four-armed standing goddess, while the part above is represented with five successive niches containing images of standing goddesses The *śākhās* are surmounted by a *ghatapallava* The doorsill is divided into two registers The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā*, *antarapatra*, *kapota* and *grāsapattī* The upper one displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche on either extremity. The niche on proper right depicts an image of four-armed *lalitāsana* male divinity. He holds club and conch in the upper hands, while his lower hands are mutilated; he has a snake as his cognizance The niche on proper left contains an image of four-armed *lalitāsana* goddess. Mounted on a Garuda the goddess holds noose and snake in the upper right and left hands, her lower right hand is in the *varadamudrā* and the corresponding left one carries a water pot. Both the images are accompanied by attendant figures. The door-lintel is also divided into two registers. The lower register shows a *ghaṭapallava* capital topping the *rūpastambha* on either end, while the space in between the capitals is filled with sculptured niches The central niche, which is treated as *lalātabimba*, contains an image of *padmāsana* Jina in *dhyānamudrā*, while the other niches contain images of *lalitāsana* goddesses The upper register depicts four miniature *śikharas* sheltering images of Gomukha Yaksa and three balcony models In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem, and flanked in turn by *talarūpaka*, *gagāraka*, *śankha* and lotus stem.

The interior of the *gūdhamandapa* is square, its wall is reinforced by eight pilasters, which are arranged in an octagon and support a domical ceiling on an octagonal frame of architraves The square base of the pilasters consists of a *khura* decorated with diamonds, a *kumbha* carved with half diamonds, a *kalaśa*, an *antarapatra*, and a *kapota* adorned with *caitya*-arch motif Their shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The circular section is surmounted by a band of *kīrttimukhas* spewing chains that are secured below by a goose-band Their capital consists of a short *padma-bharanī* surmounted by roll or *kīcaka* brackets The architraves are similar to those seen in the lateral porches. A square block from each pilaster, inset with *lalitāsana* goddess, introduces the dome which is composed of ten courses, the first being sixteen-sided and the rest, circular The first course is carved with diamonds The second is ornamented with *ardhapadma* pattern The remaining courses consist of *padmas* But for the fourth course, which is decorated with lotus petal and-but motif and sustains sixteen circular pendants, all of these are plain The circular ceiling-slab bears a full-blown lotus flower having three

rows of petals. The *gūdhamandapa* contains many Jina images and an image of Rājīmatī, the bride of Neminātha to whom the temple is dedicated [49]

Mukhamaṇḍapa

Rectangular on plan it consists of nine bays and is landed up from the *rangamandapa* by three stairways, the central having six steps and the side ones comprising five steps each Below each staircase is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka, śaṅkha* and lotus stem The *ardhacandra* is adorned with scallop pattern On either side of the central staircase is an ornamental sunken niche containing an image of Pratihāra The *pañcaratha* niches are decorated with half-blown lotuses arranged in rows

The *mukhamaṇḍapa* also has an ornate *pītha* and balustrade, which are but the continuum of those of the *gūdhamandapa* lateral porches (Fig 89) It consists of ten pillars and two pilasters, which are disposed in the same order as we notice in case of the Vimalavasahī. Six of these pillars, namely three on either side, rest on the *āsanapatta* of the *kakṣāsana* and consist of only two members, viz shaft and capital The capitals of all the pillars are alike, consisting of a double-course round *bharanī* of *karṇikā* and *padma*, and a four-armed double-roll bracket displaying half *kīrttimukhas* on their side faces and drooping foliage on the front The shafts, however, differ On the basis of ornamentations the shafts may be divided into three groups, each group comprising two pillars

(1) These are circular in section and display vertical flutings with chamfered angles They are divided into two sections The lower part, which approximates nearly one-third of the total height of the shaft, is comparatively wider and is surmounted by miniature *śikharas* The upper section, also crowned by miniature *śikharas*, carries four projecting pendants or a band of diamonds and beads

(2) These are octagonal at the base, sixteen-sided in the middle and circular on the top The circular section is surmounted by a band of *kīrttimukhas* emitting beaded strands

(3) These are square at the base with corners chamfered into three angles, octagonal in the middle and circular on the top The square section consists of a *bhitta*, *jādyakumbha*, *karṇikā*, *padma*, *khura*, *kumbha* decorated with half diamonds, *kalaśa* and finally a series of *karnikās* at intervals, and is surmounted by miniature *śikharas* The octagonal section is decorated with a *khura*, *kumbha* adorned with half diamonds, *kalaśa*, eight-petalled half-blown lotus flower with buds between the petals, and a band of *ardhapadma* pattern The circular section shows three decorative bands of Mālādharas, saw tooth pattern and four projecting pendants, and diamonds, and three mouldings of *khura*, *kumbha* decorated with half diamonds, and *kalaśa* The circular section is surmounted by a band of saw-tooth pattern The second and third decorative bands on one pillar, however, are conspicuous by their absence

The other four pillars are of the octagonal variety (Fig 92) The angles at the base of these pillars are chamfered so much so that they look almost circular The base consists of a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *kapota* underlined with leaves The shaft is divided into two sections, the lower being octagonal and the upper, circular The octagonal section is further divided into two horizontal belts, the lower being wider than the upper. The lower belt is boldly relieved with eight figures of female dancers, and the upper is adorned with eight images of *lalitāsana* goddesses identifiable with Sarasvatī and Lakṣmī The circular section is divided into four horizontal belts by recessed fillets adorned at times with lozenges or stepped diamonds The first belt represents acanthus, the second shows *ardhapadma* pattern, the third carries Mālādharas and four projecting pendants, and the fourth bears a band of *kīrttimukhas* spewing festoons, the ends of which are secured below by a band of *campaka* flowers The capital is similar to that of the *kakṣāsana* pillars

The two pilasters flanking the *gūdhamaṇḍapa* door are three-faceted, but their corners are chamfered so much so that they give almost a diagonal

effect (Fig. 92). Their base is similar to that of the octagonal pillars, but the *kumbha* here shows a figure of female dancer Below, the shaft is plain, while above, it displays a series of horizontal bands of shrine models, resembling almost a diaper work The shaft is surmounted by a *ghatapallava* The capital consists of a double-course round *bharanī* of *karṇikā* and *padma* clasped by drooping foliage, and a three-armed square bracket, the front bracket of which is treated like a pendant, also clasped by drooping foliage

The architraves are similar to those found in the porches of the *gūdhamandapa*. The *mukhamandapa* is shaded on the two sides by a corrugated eave-cornice, the soffit of which is adorned on the outer edge with a band of diamonds and beads.

Each of the nine bays displays a highly ornamental ceiling Rectangular on plan the ceiling (Fig 97) in the central bay is *kṣiptotkṣipta* of the *padmamandāraka* mode [50] It is composed of three rectangular courses and a square *padmaśilā*, leaving a small gap on the two shorter sides The underside of these courses depicts a file of projecting *lūmās*, the first course comprising thirty, the second containing twenty-two and the third possessing fourteen *lūmās* Each *lūmā* consists of an eight-foil and a quatrefoil *kola*, and an eight-petalled lotus flower Between the *lūmās* on the two sides are foils of *kolas* containing similar lotuses The corners of each course on the inner side are occupied by smaller *lūmās*, each consisting of a quatrefoil *kola* and an usual lotus The inner face of the first and second courses is decorated with *ardhapadma* pattern The *padmaśilā* is made up of four courses of twenty-four foil, sixteen-foil, eight-foil and quatrefoil *kolas*, each edged with reverse *gajatālu* In the quatrefoil *kola* is inserted a small stamenal tube clasped by one row of petals The gap on the two sides of the *padmaśilā* is filled with half *lūmās* of the quatrefoil type The ceiling is raised up by a rectangular frame of four rectangular slabs slightly projecting into the space of the ceiling. The underside of these slabs is carved with half lotuses with stalks, while their inner face is plain and concealed from view The ceiling is marvellous for the beautiful disposition of *lūmās* The square *padmaśilā* is of the singular type

Square on plan the ceiling in the northwest bay is domical of the *sabhāmandāraka* kind It consists of seven courses and a circular *padmaśilā* The first course is octagonal and the rest are circular. The inner face of the first course is decorated with lotus scrolls, while its underside at each corner depicts a *kīrttimukha*. The second is adorned with a band of *kīrttimukhas*. The third is *karnadardarikā* The fourth consists of *padma* cut out with lotus petal-and-bud ornament The fifth is like the fourth but carries flowers with stalks The sixth and seventh are similar to the fourth. The *padmaśilā* is formed of three courses of thirty-two-foil, sixteen-foil and eight-foil *kolas*, and a stamenal tube clasped by three rows of petals The ceiling is raised up by a square frame of four rectangular slabs carved with *ardhapadma* motif The underside of slabs on two sides is decorated with a narrow band of diamonds and beads. The beauty of this ceiling lies in that its petals and buds are so skilfully cut out from their sides that they defy even the master hands of the ivory carvers

Square on plan the ceiling in the northeast bay is a *kṣipta vitāna* belonging to the *nābhicchanda* order (Fig 90) It displays four full *lūmas* in the four corners, one full *lūmā* in the centre, four half *lūmās* in the four cardinal points and four quarter *lūmās* at the end of the four corners. Arranged in diagonal order all the *lūmās* are deeply cut and resemble serrated diamonds. Each of the four corner *lūmās* consists of an eight-foil, a quatrefoil and a circular *kola* The central *lūmā*, which is the biggest in the series, consists of a twelve-foil, an eight-foil and a quatrefoil *kola*, and a stamenal tube adorned with three rows of petals Each of the half *lūmās* consists of a whorl of sixteen-fold (7+5+3+1) *kola*, while each of the quarter *lūmās* has a whorl of nine-fold (4+3+2) *kola* The ceiling is raised up by a square frame of four rectangular slabs, which are slightly projecting into the space of the ceiling The frame is treated as *padma* adorned with stencilled lotus petals and surmounted by a projecting band carved with lotus flowers with stalks and a goose-band This is one of the best ceilings of the *nābhicchanda* variety.

The ceiling in the southwest bay is domical of the *sabhāpadmamandāraka* variety. It is rectangular

on plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves Two of these slabs on the shorter sides are treated like a cavetto decorated with a row of lotus flowers with stalks and a band of lotus petals The two slabs on longer sides are inset with images of four-armed *lalitāsana* goddesses accompanied by female attendants The ceiling proper is composed of six courses and a circular *padmaśilā* The first course is octagonal and the rest are circular The inner face of the first course on each side depicts six images of Jinas seated in *dhyānamudrā*, while each of its four corners is occupied by a fine image of Gaja Lakṣmi seated in *padmāsana* on a throne borne by elephants The eight-armed goddess is flanked on each side by an elephant with upraised trunk carrying water pot, on the back of elephants are seated two male figures, also carrying water pot The sculpture is carved almost wholly in the round and projects prominently in the space of the ceiling The second course is adorned with a band of *kīrttimukhas* The third is *padma* decorated with lotus petal-and-bud device and surmounted by a band of intersecting garland loops with pair of geese at intervals The fourth and fifth are *karnadardarikās*, each decorated with lotus petals and surmounted by a row of projecting leaves The sixth is a reverse *padma* decorated with stencilled lotus petals and stalks with flowers Twenty-four in number each flower consists of a quatrefoil and a deeply set circular *kola* The *padmaśilā* is made up of four courses The first, almost concealed from view, consists of a reverse *padma* decorated with twenty-four flowers, each flower comprising a quatrefoil and a deeply set circular *kola* The second, overlapping the first, is a normal *padma* cut out with lotus petals and stalks carrying sixteen flowers, each flower comprising a quatrefoil and a projecting circular *kola* The third is like the second, but each of the sixteen flowers here consists of a circular *kola* The fourth, overlapping the third, again consists of a normal *padma* cut out with lotus petals and stalks carrying sixteen flowers, each resembling a lozenge-shaped quatrefoil *kola* The stamenal tube inserted in the fourth course is clasped by two rows of petals The ceiling is remarkable not only for the nice arrangement of the lotus petal and-bud ornament but also for the varieties of flowers represented on the tips of the stalks This is the only ceiling where corner slabs are wholly alloted to round figure sculptures

The ceiling in the southeast bay is *kṣiptotkṣipta* of the *nābhicchanda* type. Square on plan this ceiling displays in diagonal order a grid of 84 *lūmās* projected and depressed alternately Each of the depressed *lūmās*, disposed in six lines of seven each, consists of a quatrefoil and a circular *kola*, and an eight-petalled *campaka* flower, while each of the projected *lūmās*, arranged in seven lines of six each, pertains to a quatrefoil *kola* and a reverse *gajatālu* terminating in *mandāraka* flower The *lūmās* on the four sides are only half represented The ceiling is raised up by a frame of four rectangular slabs, slightly projecting into the space of the ceiling The underside of the frame is carved with a band of diamonds and beads and a band of lotus petals, while its inner face is treated as a deep fillet carved with diamonds The alternate arrangement of projected and depressed *lūmās* in this *nābhicchanda* ceiling is very attractive, producing a rhythmic effect of light and shade

The ceiling in the west bay is domical of the *sabhāpadmamandāraka* class Square on plan this ceiling is composed of eight courses and a circular *padmaśilā* The first course is octagonal and the rest are circular The inner face of the first course is embellished with lotus scrolls, while its underside depicts a Kinnar-couple at each corner and a row of *campaka* flowers on the two narrow sides The second, which is slightly projected into the space of the ceiling, represents geese in pair on the extrados and a band carved with flamboyant motif on the intrados. The third is *karnadardarikā* bearing a band of flamboyant pattern below and lotus petals above, it is surmounted by a row of projecting leaves The fourth shows mouldings of a *padma* adorned with lotus petals and topped by a band of leaves, an arris, a fillet and an arris The fifth is a *gajatālu* carrying *campaka* flower on the top of each tooth The sixth, set up in *gajatālu*, consists of sixteen whorls of four-fold (3+1) *kola*. The seventh is similar to the sixth The eighth displays a row of eight projecting *lūmās*, each comprising a quatrefoil and a circular *kola* and a flower bud The *padmaśilā* consists of two courses of an eight-foil larger and an eight-foil

smaller *kola*, and a stamenal tube adorned with three rows of petals and a quatrefoil *kola*

The ceiling in the east bay is domical of the *sabhāmandāraka* order Square on plan it is composed of six courses and a circular *padmaśilā* The first course is octagonal and the rest are circular The inner face of the first course is decorated with lotus scrolls, while its underside depicts a Kinnar-couple at each corner and a row of *campaka* flowers on the two narrow sides The second is divided into two bands by a recessed fillet, the lower being plain and the upper carrying figures of Śrāvakas and Śrāvikās. The third is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves The fourth shows mouldings of a *padma* surmounted by a band of leaves, an arris, a fillet and an arris The fifth is *gajatālu* surmounted by a band of diamonds and beads The sixth, set up in *gajatālu*, has sixteen whorls of four-fold (3+1) *kola* The *padmaśilā* is formed of six courses, which are separated from one another by reverse *gajatālus*. The first course consists of sixteen whorls of four-fold (3+1) *kola* The second is decorated with lotus petals and stalks carrying lotus flowers The third has eight whorls of two-fold *kola*, with stalks carrying lotus flowers The fourth also consists of eight whorls of two fold *kola* but is smaller in size The fifth has an eight-foil *kola* The sixth consists of a quatrefoil *kola* In the last is also inserted a stamenal tube clasped by two rows of petals The ceiling is raised up by a square frame of four rectangular slabs decorated with *ardhapadma* pattern

The ceiling in the north bay is domical of the *mandāraka* type (Fig 94) It is built on a slightly rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves The inner face of the frame depicts figures of Śrāvakas, while its underside on two sides represents five half *lūmās*, each consisting of a whorl of five-fold (3+2) pointed *kola* and a lotus flower The spaces between the *lūmās*, on the level surfaces, on the inner side, are filled with *caitya*-arch motif formed of creepers The ceiling proper is composed of four courses and a circular *padmaśilā* The first course is octagonal and the rest are circular The inner face of the first course is decorated with lotus scrolls, while its underside at each corner depicts a Kinnar-couple The second is decorated with a band of *kīrttimukhas* The third is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The fourth consists of twenty-four foil *kola* bearing lotus flowers in the centre of the foils and lotus buds in between them on the outer edge The *padmaśilā* consists of six courses separated from one another by reverse *gajatālus* The first, set up in *gajatālu*, consists of sixteen whorls of four-fold (3+1) *kola* The second is similar to the first but is smaller in size The third, fourth, fifth and sixth consist of sixteen-foil larger, sixteen-foil smaller, eight-foil and quatrefoil *kolas* respectively In the centre of the last is inserted a stamenal tube clasped by two rows of petals The most attractive part of the ceiling is its *padmaśilā* which looks like crystals of ice [51]

Square on plan the ceiling (Fig 100) in the south bay consists of seven receding courses, the first being octagonal and the rest, circular The inner face of the first course is decorated with lotus scrolls, while its underside depicts a *kīrttimukha* at each corner and a row of *campaka* flowers on the two sides The second is carved with a band of *kīrttimukhas* The third is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves. The fourth is a reverse *padma* cut out with lotus petal-and bud device The fifth is also a reverse *padma* but represents lotus petals in pair and flowers with stalks On the soffit of the petals in pair are shown eight-petalled lotus flowers, while on their inner face are represented 24 Jinas seated in *dhyānamudrā*. The sixth is like the fourth The seventh is a reverse *padma* cut out with lotus petals and four-petalled flowers with stalks In the centre of the ceiling are represented an opened lotus cut out with three rows of incurved lotus petal-and-bud motif each and a stamenal tube clasped by two rows of petals This wonderful ceiling is one of the best examples of the lotus petal-and-bud motif Here, this ornament is completely freed from its background, and its modelling is so crisp, thin and translucent that it immediately catches the eyes in admiration.

Flanking the *gūdhamandapa* door and placed against its west wall are two ornamental niches, *khattakas* (Fig. 91), popularly known as the Gokh-

alās of Devarānī (younger brother's wife) and Jeṭhānī (elder brother's wife) The corners of both the niches have been eliminated by chamfering. Each niche is divisible into three parts, viz. *pīṭha*, wall and spire. The *pītha* consists of two *bhiṭṭas*, a *jāḍyakumbha*, a *karṇikā*, a *kapota* decorated with *caitya*-arch pattern and underlined with leaves, a *grāsapaṭṭī*, a *gajathara* representing the fore part of elephants but the two elephants in the centre, lustrating a *caitya*, are in profile, and finally a *kapota* with cogged *lambanas* underneath The wall is chamfered and diapered with a series of horizontal and vertical flutings on the two sides, while on the front is the niche containing a *saparikara* image of Jina seated in *dhyānamudrā* The image in the proper right *khattaka* is of Śāntinātha, while that in proper left one is of Sambhavanātha At the base of the wall, on each side, stands a goddess flanked on the outer side by female attendants On either end of the wall is a vertical band carved with lotus scrolls The wall is surmounted by a ribbed eave cornice The spire is composed of three courses of balcony models, each course carrying figure sculptures on the front. The sculptures in the first and second courses are of Gaja-Lakṣmī seated in *dhyānamudrā*, while the image on the top course is of a male divinity, whose attributes are broken off On either extremity of the spire is a small standing male figure

Raṅgamaṇḍapa

It consists of twelve pillars disposed along the four sides of a square platform which is slightly raised from the level of the courtyard (Fig 93) The three sides of the platform are carved with a strip of diamonds, while the fourth is attached to the *mukhamandapa* Eight of these pillars form an octagon and support a highly ornate domical ceiling on an octagonal frame of architraves

The pillars of the *rangamandapa* may be divided into three groups

I. This group includes two pillars, they are located in the northeast and southeast corners These pillars are of the square type with corners chamfered into three angles Their base consists of a *khura*, *kumbha*, *kalaśa*, *antarapatra*, and *kapota* underlined with leaves The *kumbha* of the southeast corner pillar depicts an image of four-armed *lalitāsana* goddess on each of the four faces, while that of the northeast corner pillar is decorated with *caitya*-arch ornament The shaft has three sections, namely square, octagonal and circular, the first being the longest and the second the shortest The square section carries framed figures of four-armed standing goddesses on the four faces The octagonal portion is divided into two horizonal belts by a *kumuda* The lower belt is inset with eight figures of *lalitāsana* goddesses, while the upper one is adorned with an eight-petalled half-blown lotus flower having buds in between the petals Below, the circular section shows a decorative band of saw-tooth pattern and four projecting pendants, while above, it is clasped by a band of *kīrttimukhas* spewing festoons which are fastened below by a sharp-edged band The capital has a double-course round *bharanī* of *karnikā* and ridged *padma*, surmounted by four-armed double-roll brackets, the side face of each bracket of which is carved with half *kīrttimukha*

II This group includes six pillars, viz two central pillars on the south, two central pillars on the west, and two pillars in the northwest and southwest corners These pillars are of the hexagonal type with angles deeply chamfered from base to the *bharanī* by close vertical flutings The base and capital of these pillars are similar to those noticed in the pillars of the first group, but here the *kumbha* of the base is decorated with half diamonds and the brackets of the capitals on the central pillars are five-armed The fifth arm of the brackets, square in shape and located towards the inner side, is decorated with diamonds and carries a pendant underneath Their shaft, however, varies On the basis of ornamentations the shafts are divisible into three categories, each comprising two pillars

(1) It shows vertical flutings with beveled edges on the six facets

(2) It carries one male dancer and five female dancers below and six successive belts of miniature shrines above. The shrines of the lower-

most belt contain images of six *lalitāsana* goddesses, while those of the other belts accommodate images of Jinas seated in *dhyānamudrā* The second belt from top also carries four projecting *lambanas*. The shaft is surmounted by a band carved with drooping foliage

(3) Below, it displays six female dancers, while above, it is clasped by six decorative bands of half-blown lotus flower, leaves, diamonds and human-couples, *ghatapallava* and four projecting *lambanas*, leaves, and finally miniature shrines sheltering diamonds

III. This group includes four pillars, viz two central pillars on the east and two central pillars on the north. These pillars are almost round in section and show deep vertical flutings and angular surfaces The flutings are carried from the base to the top of the shaft The base and capital are similar to those seen in the pillars of the second group, but here the diamonds on the *kumbha* are conspicuous by their absence and the *padma* of the *bharanī* at times is clasped by suspended foliage Their shaft, however, differs On the basis of their decorations they are divisible into two categories, each comprising two pillars

(1) It is divided into seven horizontal belts, the first being the longest, the second being next in length, and all the others being equal in sizes Below, the first belt is plain, and above, it is moulded and surmounted by balcony models The second belt displays sharp-edged bands below and miniature *śikharas* above Each of the other five belts is decorated with miniature *śikharas*.

(2) Clasped at regular intervals by sharp-edged bands the shaft carries four horizontal belts decorated with miniature shrines containing diamonds Above are also seen four projecting *lambanas* The shaft is surmounted by a band of saw-tooth pattern

All these pillars are provided with *ucchālakas*, which consist of only shaft and capital The shaft is square at the base and circular on the top The circular section is surmounted by a band of *kīrttimukhas* spewing festoons, the ends of which are fastened below by a band of diamonds and beads. The capital consists of a double-course round *bharaṇī* of *karnikā* and ridged *padma* (sometimes clasped by drooping foliage) and a four- or five-armed double-roll bracket carrying half *kīrttimukha* on the side face of its each arm Where there are five-armed brackets, the one on the inner side is moulded

The architraves are divided into two fasciae, the lower being decorated with lotus scrolls which emerge from the mouth of a *kīrttimukha* represented in the centre, and the upper carrying a strip of diamonds In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals The eight square brackets introducing the dome above the pillars forming octagon are divided into two sections, both having faceted surfaces and carrying decoration of diamonds or seated human-couples

From the side brackets of the pillar-capitals emerge *torana*-arches which meet in the centre of the underside of the architraves, while other brackets support struts of Śālabhañjikās tenoned into the brackets of the *ucchālakas* There are three kinds of *torana*-arches

(i) *Wave type*—It consists of double-curved arcs (S and inverted S) and semi-circles joined by balcony models Surmounted by *udgama* pediments and having *lambanas* underneath, the balcony models are inset with diamonds The arch comes forth from the mouth of a *makara* supported by the pillar capitals, and is decorated with lotus scrolls issuing from the mouth of *makaras* represented at the joints The upper and lower edges of the arch are adorned with *bakulamālās*

(ii) *Cusp-tilaka type*—It is made up of cusps that end in *tilakas* The cusps are decorated with lotus scrolls, while the *tilakas* contain images of *lalitāsana* goddesses and carry pendants underneath. It also issues from the mouth of *makaras* supported by the brackets of the pillar capitals The upper edge of the arch sometimes shows a goose-band

(iii) *Whorl type*—It consists of a series of semicircular arcs springing directly from the pillar capitals and meeting in the centre of the architraves.

Each arc is made up of a whorl of nine (5+3+1) foils, its outer edge is decorated with scallop pattern. The underside spaces at the joints are occupied by *campaka* flowers.

The domical ceiling of the *rangamandapa*, 19 4′ in diameter, is of the *sabhāpadmamandāraka* type (Figs 95-96) It is composed of ten circular courses and a circular *padmaśilā* The inner face of the first course displays a *kapota* decorated with a band of leaves and *caitya*-arches at intervals, a deep fillet carved with diamonds, and a figural band representing Śrāvakas, while its underside at eight angles depicts winding creepers The second, slightly projected into the space of the dome, is *rūpapaṭṭikā* decorated with figures of ascetics, behind the head of ascetics is a band carved with diamonds The third is *karnadardarikā* embellished with stencilled lotus petals and surmounted by a row of projecting leaves and a strip of diamonds The fourth is *rūpakantha* representing seventy-two figures of Jinas seated in *dhyānamudrā*. The fifth is *gajatālu* underlined with a band of garland loops filled with plumes and carrying pair of geese on their outer edge, it is surmounted by a strip of diamonds The sixth also consists of *gajatālu* but is topped by a band of leaves and a strip of stepped diamonds The seventh again is *gajatālu* surmounted by a band of leaves and a strip of lozenges The eighth consists of sixteen whorls of nine-fold (5+3+1) *kola*, its triangular spaces are occupied by *kīrttimukhas*. The ninth displays twenty-four projecting *lūmās*, between the *lūmās* are placed small lotus flowers Each *lūma* consists of two courses of eight-foil larger and eight-foil smaller *kolas* and a stamenal tube adorned with two rows of petals The tenth consists of twenty-four-foil *kola* In the centre of each foil is respresented a small lotus flower, while between the foils on the outer edge are inserted lotus buds From the fourth course project out sixteen bracket figures of six-armed Vidyādharas (Fig. 98) playing on some musical instruments, or carrying fly whisk, garland, lotus and dance pose These brackets support a complete set of sixteen figures of four-armed standing Vidyadevīs,[52] the struts of whom are tenoned into the eighth *kola* course Each of the last three courses is also topped by a band of leaves. Commencing with a *padma* carved with lotus petal-and-bud device, the *padmaśilā* consists of seven courses of thirty-two-foil *kola* each and a *padmakeśara* clasped by two rows of petals and a band of dancers and musicians The *padmakeśara* terminates in a flower bud Built on the principle of coradial regression the *padmaśilā* is made up of one solid block and looks like a cluster of lotus This big domical ceiling is the most attractive part of the temple It has been highly appreciated by the scholars[53] Indeed, words are insufficient to give a true graphic picture of this splendid ceiling, which is not only elegant in proportion but also rich in ornamentation

The four corners formed at the base of the dome also have some interesting representations In the southeast corner is an image of Yakṣa Brahmaśānti flanked on either side by female attendants carrying pitcher, *dhvaja* and garland The six-armed standing god holds lotus and ladle in the upper pair of hands, *abhayamudrā* and *vajra* in the middle, and *varadākṣa* and pitcher in the lower one He wears a beard and has swan as his *vāhana*

In the northeast corner is an image of eight-armed standing god accompanied by similar female attendants He carries *triśūla*, lotus and fruit in the right hands, and spear and *varadākṣa* in the left ones, his other three hands are broken off To the right and left of the god, near the legs, are depicted boar and lion respectively Executed in high relief all these figures are well modelled

The triangular space in the northwest corner is narrowed by two triangular courses The lower course consists of *padma* decorated with stencilled lotus petals and crowned by a band of *ardhapadma* pattern The upper one is decorated with a row of *campaka* flowers From the centre projects out a *lūmā* which consists of two courses of quatrefoils placed one upon the other, and a stamenal tube having one row of petals

The corner in the southwest direction also consists of two triangular courses, but here the upper course projects over the lower The inner face of the lower course is adorned with lotus

scrolls, while its underside depicts a row of *campaka* flowers. The inner face of the upper course is carved with *gajatālu*, while its underside is incised with foliate scrolls. The central space of this corner is occupied by a ten-foil *kola* arranged in a triangle, in its centre is inserted a stamenal tube adorned with two rows of petals.

Each of the three opened porticoes attached to the *rangamandapa* on the front and the two sides is supported by a row of four pillars These twelve pillars may by divided into two groups

I *Square type*—Of this group there are only two pillars, viz the central pillars in the south portico Their base consists of a *bhitta, khura, kumbha* decorated with *udgama* pattern, *kalaśa, antarapatra*, and *kapota* underlined with leaves The shaft is divided into four sections, namely square, octagonal, sixteen-sided and circular. Below, the square section is plain, while above, it is surmounted, on the octagonal section, by miniature *śikharas* The octagonal portion is plain but for lotus petals on the top Below, the circular section shows a horizontal band carved with diamonds and four projecting *lambanas*, while above, it is crowned by a band of *kīrtimukhas* spewing festoons, the ends of which are fastened below by a band of diamonds and beads The capital is similar to that noticed in the square pillars of the *rangamaṇḍapa.* The corners of these pillars upto the *khura* of the base are broken into five angles, while above that they carry only three angles

II *Octagonal type*—The other ten pillars are included in this group On the basis of their ornamentations they may be subdivided into three groups

(1) Two central pillars on the west fall in this category Their base consists of one or two *bhittas*, a *khura*, a *kumbha* decorated with half diamonds, a *kalaśa*, an *antarapatra*, and a *kapota* adorned with *caitya*-arch ornament The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The facets of the octagonal section terminate on top in lotus petals. The sixteen-sided section is divided into two belts by a deep fillet, the facets of the lower belt terminate in lotus petals, while those of the upper belt are quite plain The circular section is similar to that of the square pillars The capital has a double-course round *bharaṇī* of *karnikā* and *padma*, surmounted by four-armed square brackets The *padma* of the *bharaṇī* is clasped by drooping foliage. Each arm of the brackets is treated like a balcony model.

(2) The four pillars on the north are included in this group Their base is similar to that seen in the preceding group but the *bhitta* at times is decorated with diamonds. The shaft is divided into three sections, viz octagonal, sixteen-sided and circular, the first being the longest and the second the shortest The facets of the octagonal and sixteen-sided sections terminate on top in lotus petals The circular section displays, from bottom to top, a broad plain belt, a narrow belt carved with diamonds and carrying four projecting *lambanas*, a broad plain belt, a narrow belt decorated with diamonds and beads or having plain surface, and mouldings of fillet, *karnikā* and *kumuda* The capital is similar to that of the square pillars of the *rangamandapa.*

(3) The remaining four pillars come in this group The base of these pillars consists of one or two *bhittas*, a *khura*, a *kumbha* decorated with *caitya*-arch ornament or having plain surface, a *kalaśa*, an *antarapatra*, and a *kapota* adorned with *caitya*-arch device and underlined at times with leaves The shaft has four sections, viz octagonal, sixteen-sided, again sixteen-sided or circular, and circular, the first being the longest and the third the shortest The facets of the octagonal and sixteen-sided sections terminate on top in lotus petals The third section is plain The topmost section shows similar decorations as we notice in case of the square pillars of group I The capital is similar to that of the square pillars of the *raṅgamandapa*

All these pillars are also provided with *ucchālakas* The *ucchālakas* and the architraves running across them are similar to those seen in the nave of the *raṅgamandapa* Each portico is divided into six bays supported by the *rangamandapa* pillars on the one side and pillar-capitals placed right above the *devakulikā* pillars on the other, while in the middle they are supported by the pillars of the portico itself. The space between the pillar-capitals

in the central bay of the south portico is filled with a sculptural panel The panel depicts Gaja-Lakṣmī in the centre and a Kinnar-couple and a sculptured niche on each side, the whole being placed in a multiple arch On either end of the panel is a fine sculpture of swan mounted by a human figure carrying water pot, this figure is carved wholly in the round The spaces between the pillar-capitals in side bays of the west portico are also filled with sculptural panels, but here it depicts an image of four-armed *lalitāsana* goddess Ambikā flanked on each side by female dancers and musicians. Below the capital is a large *kīrttimukha* The porticoes are shaded on the east side by a corrugated awning, while elsewhere they are overshadowed by a double-curved variety of eave-cornice The soffit of the latter is adorned with fine lotus petal-and-bud ornament This unique eave-cornice is a fine piece of art

Each bay contains an ornate ceiling supported on rectangular or square frame of architraves The six ceilings in the southern portico are as follows

The ceiling in the northeast bay is *samautksipta* of the *mandāraka* variety (Fig 99) Square on plan it consists of two courses, the first being octagonal and the second, twelve-sided with flat central area The inner face of the first is decorated with diamonds, while its underside at each corner depicts a *kīrttimukha* in an arch of creepers issuing from its mouth The second, accommodated in *gajatālu*, represents *mandāraka* element in three concentric circles The outer circle, overlapping the *gajatālu*, consists of twelve large foils of *kola* alternating with twelve small foils of *kola* The foils are made pointed The points of the larger foils, indented into three angles, accommodate *kīrttimukhas* The intermediate circle is made up of twelve-foil pointed *kola*, the points here also are indented into three angles and contain *kīrttimukhas*, but between the points are inserted lotus buds The central circle comprises six-foil pointed *kola*, between the foils are lotus buds In the centre of the central circle is scooped out a circular *kola* Carved in high relief the *mandāraka* element is best represented here The ceiling is raised up by a square frame of four rectangular slabs The inner face of the frame is carved with *ardhapadma* pattern, while its narrow underside on two sides is decorated with foliate scrolls As has rightly been pointed out, it is one of the best ceilings in this temple [54]

The ceiling in the southeast bay consists of two square courses, the first projecting into the space of the ceiling and the second occupying the central area The inner face of the first course is adorned with diamonds, while its underside shows a *padma* moulding adorned with flamboyant pattern, and two decorative bands, one displaying lotus petal-and-bud ornament and the other carrying flamboyant design The second course is *samatala* It depicts a band of diamonds and beads on the north and south sides, and then in a square edged with *gajatālu* it shows, one within the other, four square bands placed diagonally with the square frame The first band displays a whorl of three fold (the central foil being smaller than the side ones) *kola* at each corner and a whorl of three-fold (the central foil being larger than the side ones) *kola* on each side The second has a whorl of three-fold normal *kola* at each corner and a semi circular *kola* on each side The third consists of an eight-foil (the foils on the corners being smaller than those on the sides) *kola* The central square depicts a circular *kola* The *kolas* are set up in steps and points, the points are indented The ceiling is raised up by a square frame of four rectangular slabs decorated with saw-tooth pattern

The ceiling in the north bay is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves The inner face of the square frame is carved with two bands of *ardhapadma* motif, while its underside on each of the two shorter sides depicts a *padmāsana* Jina in *dhyānamudrā* On the two sides of the Jina are Naigameṣin and Śrāvakas and Śrāvikās The ceiling proper is domical It consists of four courses and a central pendant The first course is octagonal and the others are circular The inner face of the first course is decorated with a row of geese, while its underside at each corner depicts a *kīrttimukha* in an arch of creepers issuing from its mouth The other three courses consist of *padmas*, each carved with lotus petal-and-bud motif The pendant represents an open *campaka* flower comprising two rows of

petals, between the petals are also inserted small *campaka* flowers. From the centre of the pendant issues a small stamenal tube terminating in a *campaka* flower.

On plan the ceiling in the south bay follows the preceding ceiling, but in structure it is domical of the *sabhāmandāraka* type The inner face of the square frame is carved with a row of geese, while its underside on two sides shows relief carvings. The reliefs on one side debict Krsna and Gokula, and those on the other two represent a king on *simhāsana*, his guards and warders, stables of horses and elephants, the king's palace, etc [55] The ceiling proper is composed of six courses and a circular *padmaśilā* The first course is octagonal and the rest are circular The inner face of the first course is carved with diamonds, while its underside at each corner depicts a Kinnara-couple The second is adorned with a band of *kīrttimukhas* The third is *karnadardarikā* The other three consist of *padmas*, each decorated with lotus petal-and-bud motif The *padmaśilā* consists of three courses of sixteen pointed triangular, eight-foil and eight-pointed triangular *kolas*, and a stamenal tube clasped by three rows of petals Between the *kolas* are set up reverse *gajatālus*

Square on plan the ceiling in the southwest bay is of the *samatala* mode (Fig 101) It consists of two square courses The inner face of the first is carved with a band of leaves and a band of lotus scrolls, while its underside depicts a file of sixteen fine projecting *lūmās*, each consisting of two rows of eight incurved petals each and a flower bud carved in the centre The second is *samatala* Freed from all the four sides by a sharp cutting it depicts scenes of the birth of Kṛṣna The scenes are arranged, one within the other, in four square panels gradually projecting towards the centre.[56] This is one of the finest ceilings in this temple in so far as the *lūmās* are concerned Ordinarily the *lūmās* consist of foils of *kola*, but here their rib-contents have been eliminated, so that they look subtlier than the other *lūmās* in this temple.

Square on plan the ceiling in the northwest bay is a *kṣipta vitāna* of the *nābhicchanda* order It depicts nine very slightly projecting *lūmās* in three lines of three each Each *lūmā* consists of a quatrefoil *kola* and a stamenal tube terminating in *mandāraka* flower, and is bordered by a band of diamonds and beads The whole is surrounded by a line of *gajatālu* The ceiling is raised up by a square frame of four rectangular slabs projecting out in the space of the ceiling The inner face of the frame is inset with projecting niches containing diamonds and is topped by a strip of leaves, while its underside is adorned with *ardhapadma* pattern

The six ceilings in the northern portico are as follows

Square on plan the ceiling in the northwest bay consists of two courses and a large circular slab The first course is octagonal It represents lotus scrolls on the inner face and a *kīrttimukha* at each corner on the underside The second, circular in form, consists of *padma* decorated with flamboyant pattern and surmounted by a row of projecting leaves The circular slab is *samatala* having its flat surface divided up into three concentric circles Edged with reverse *gajatālu* the outer circle consists of reverse *padma* carved with lotus petal and-bud device The intermediate circle is similar to the outer one, but the soffit of its convex-sided part is adorned with a band of diamonds and beads The central circle, also edged with reverse *gajatālu*, represents a *campaka* flower set up in a border of diamonds and beads The ceiling is raised up by a square frame of four rectangular slabs adorned with a band of *kīrttimukhas*

The ceiling in the southwest bay is *kṣiptotkṣipta* of the *nābhicchanda* order Square on plan it depicts a grid of twenty six *lūmās*, projected and depressed alternately Besides, there are half *lūmās* on the sides All the *lūmās* are arranged diagonally Each *lūmā* consists of a quatrefoil *kola* and a small stamenal tube clasped by one row of petals The ceiling is raised up by a square frame of four rectangular slabs The frame is treated like a *padma* decorated with stencilled lotus petals and surmounted by a projecting band of *ardhapadma* pattern and a band of geese.

The ceiling in the north bay is rectangular on plan, but its space is reduced to a square by a

frame of four rectangular slabs perched upon the architraves. The inner face of the square frame is adored with *ardhapadma* pattern, while its underside on each of the two shorter sides represents four depressed *lūmās* in diagonal order, each *lūmā* consisting of a quatrefoil and a circular *kola* The ceiling proper is domical consisting of four courses and a circular *padmaśilā*. The first course is octagonal and the others are circular The inner face of the first course is decorated with a row of geese, while its underside at each corner depicts a *kīrttimukha* The second is decorated with a series of pendants, each set up in bunch of leaves The third and fourth are *padmas*, each decorated with lotus petal-and-bud motif The *padmaśilā* consists of three courses of sixteen-foil, twelve-foil and eight-foil *kolas*, and a stamenal tube terminating in flower bud Between the *kola* courses are placed reverse *gajatālus*

The ceiling in the south bay corresponds on plan to the preceding ceiling, but in structure it differs The inner face of the square frame is decorated with *ardhapadma* pattern, while its underside on each of the two shorter sides shows a frieze decorated with a Jina figure flanked on either side by Naigameṣin and Śrāvakas and Śrāvikās The ceiling proper is composed of four courses and a large circular slab covering it up on the top The first course is octagonal and the others are circular The inner face of the first course is decorated with a strip of diamonds, while its underside at each corner depicts a *kīrttimukha* The second is a stylised *karnadardarikā* decorated on top with a row of projecting leaves, *caitya*-arches at intervals, and a *kīrttimukha*-band The third consists of *padma* adorned with a narrow band of lotus petals and a broad band of lotus petal-and-scrolls, and surmounted by a row of projecting leaves The fourth is decorated with a series of pendants, each set up in bunch of leaves The circular slab is similar to that seen in the northwest bay, with this difference that here the central circle also carries an unblossomed part in the centre of the flower

The ceiling in the northeast bay is square on plan It consists of two courses and a large circular slab covering the central space The first course is octagonal. It displays the carving of lotus scrolls on the inner face and a *kīrttimukha* at each corner on the underside The second is circular and slightly projected into the space of the ceiling. It depicts a row of geese on the inner face and a band of lotus petal-and-bud ornament on the underside. The circular slab is represented with a spiral of mono-*kola*. The spiral emerges from the side of the slab and ends in the centre in an open lotus having two rows of petals The spiral is edged with reverse *gajatālu* and a band of diamonds and beads Between the foils on the outer edge are represented tree motif The ceiling is raised up by a square frame of four rectangular slabs decorated with a *kīrttimukha*-band

The ceiling in the southeast bay is erected on a square plan It consists of four octagonal courses and a large circular ceiling-slab The inner face of the first course is adorned with a band of diamonds and beads, while its underside depicts a *kīrttimukha* in an arch of creepers at each corner and a row of *campaka* flowers on the two narrow sides The second is *karnadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves The third is *gajatālu* It is adorned with a series of pendants and carries *mandāraka* flowers at angles The fourth is like the third but carries lotus flowers on the sides The lower part of the top three courses also bears a band of flamboyant pattern. The circular slab is divided into three concentric circular bands. Edged with reverse *gajatālu* each band consists of sixteen-foil *kola* In the centre of the slab is a stamenal tube adorned with two rows of petals

The six ceilings in the west portico are as follows

Square on plan the ceiling in the southeast bay consists of two courses and a large circular ceiling slab The first course is octagonal It depicts a row of geese on the inner face and a *kīrttimukha* at each corner on the underside The second is treated like a scotia and is slightly projected into the space of the ceiling On its projected part stand thirty-two female dancers, while its underside is represented with a row of *campaka* flowers The flat surface of the circular slab displays a full-blown lotus flower having two rows of petals,

the outer row containing twenty-four petals, and the inner having twelve petals Each of these petals is occupied by a handsome figure of female dancer . The dancers are represented in various poses af dance and are full of grace and charm The ceiling is raised up by a square frame of four rectangular slabs decorated with *ardhapadma* pattern

The ceiling in the east bay is domical of the *sabhāmandāraka* order It is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the arhitraves The inner face of the square frame depicts *ardhapadma* pattern in semi-circles made up of lotus stem, while its underside on the two shorter sides displays figures of female dancers and musicians The ceiling proper is composed of three courses and a circular *padmaśilā* The first course is octagonal and the others are circular The inner face of the first course is embellished with lotus scrolls, while its underside at each corner depicts a *kīrttimukha*. The second is *karnadardarikā* surmounted by a band of projecting *ardhapadma* pattern The third consists of two concentric circular bands of sixteen-foil *kola* each The *padmaśilā* consists of two courses The first has twelve-pointed six-foil *kola* , there are *kīrttimukhas* in alternate points The second comprises six-pointed trefoil kola, the points here are occupied by *kīrttimukhas* and Kinnaras in alternation

Square on plan the ceiling in the northeast bay consists of three receding courses and a circular slab The first course is octagonal and the others are circular The inner face of the first course is adorned with a band of *kīrttimukhas*, its underside at each corner also depicts a *kīrttimukha*. The second is *karṇadardarikā* decorated with lotus petals and surmounted by a row of projecting leaves The third has two concentric circular bands of sixteen-foil *kola* each The circular slab, edged with reverse *gajatālu* and having a band of diamonds and beads on its soffit, displays a large projecting lotus bud, on its tip is placed another bud. The ceiling is raised up by a square frame of four rectangular slabs carrying decoration of *ardhapadma* motif in demi-circles formed of lotus stem.

The other three ceilings are of considerable dimension and belong to the *samatala* class Each of these ceilings is rectangular on plan and rests directly on the architraves The ceiling in the southwest bay is relieved with 102 *campaka* flowers arranged eastwest in six lines of seventeen flowers each The spaces between the flowers are occupied by concave-sided diamonds. There is a band of diamonds and beads on the longer north and south sides.

The ceiling in the west bay is similar to the preceding one, but being larger in breadth it shows eastwest eight lines of seventeen *campaka* flowers each. Besides, the lines of flowers are broken in the centre by a square panel bordered by creepers The panel is divided into two concentric circles, the outer comprising an eight-foil *kola* and the inner a quatrefoil *kola* In the centre of the quatrefoil *kola* is inserted a stamenal tube clasped by one row of petals The corners of the square are filled with *kīrttimukhas*.

The ceiling in the northwest bay is similar to that seen in the southwest bay, but the lines of *campaka* flowers here are broken in the centre by a square panel accommodating a full-blown lotus flower having two rows petals The corners of the square are occupied by *kīrttimukhas* Each petal of the outer row bears a human-couple represented in the dancing attitude, and each petal of the inner row depicts a female dancer or musician. From the centre of the lotus flower projects out a small stamenal tube clasped by one row of petals.

Devakulikās

The *devakulikas* are screened by two arcade of pillars, forming thus two bays in front of each *devakulikā* But the *devakulikās* near the *gūdhamanḍapa* being recessed back are confronted by only one row of pillars, so that their continuous line is broken

Except for four pillars near the main entrance and four near the *gūdhamanḍapa*, all the corridor pillars are indentical in form and ornamentation and belong to the octagonal order. Their base consists of a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch pattern. The shaft is octagonal at the base, sixteen-sided in the middle and circular

on the top, the first being the longest and the last the shortest The circular section is surmounted by a band of *kīrttimukhas* spewing chains that are secured below by a band of diamonds and beads Sometimes this section also carries four projecting pendants The capital has a short *bharanī* of ribbed *padma*, surmounted by four-armed roll brackets.

The four pillars near the *gūdhamandapa* are of square type with corner chamfered into three angles The base and capital of these pillars are similar to those of the octagonal pillars, but here the *kumbha* is decorated with *caitya*-arch motif The shaft, however, varies The shaft of the two pillars in the north *devakulikā*, square in section, is divided into six horizontal belts, the lowermost being longer than the others These belts are separated from one another by narrow *karṇikas* joined in the centre on each of the four faces by diamonds, and save for one they are plain. The exception being the topmost belt which carries mouldings of *khura*, *kumbha* decorated with half diamonds, *kalaśa*, fillet and *karṇika* The shaft of the two pillars in the south *devakulikā* has four sections, viz square, octagonal, sixteen-sided and circular, the first being longer than the others The square section displays a plain fillet, a *karnikā* and an *udgama* motif below, and *caitya*-arch pattern and miniature *śikharas* above. The octagonal and the sixteen sided sections are plain The circular section is surmounted by a band of *kīrttimukhas*

Of the four pillars (Fig 107) near the main entrance, the two towards the courtyard are of the octagonal variety, with angles chamfered into five deep flutings on the base and into seven flutings on the shaft The base is similar to that seen in the octagonal pillars, but here the *kapota* is underlined with leaves The shaft may be divided into two sections, each being octagonal in section The lower section, sharing one third of the total height, is surmounted by a band of miniature *śikharas* The upper section is divided into seven horizontal belts by alternate fillets and *karnikas*, the topmost belt here also is surmounted by a band of miniature *śikharas* The second belt from top is an ornate one, it carries four projecting *lambanas* inset with diamonds, and eight images of Jinas on the eight facets The shaft terminates on top in a band carved with diamonds The capital consists of only four-armed brackets, the side faces of which are decorated with half *kīrttimukhas* The two pillars towards the entrance door are also of the octagonal order Their base is similar to that of the octagonal pillars of the corridor The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The octagonal section depicts a lotus plant topped by a pair of geese on each facet, and is surmounted on top by a band carved with *caitya*-arch pattern and *kīrttimukhas* The sixteen-sided section is plain The circular section is topped by a band of *kīrttimukhas* spewing chains that are fastened below by a band of diamonds and beads The capital consists of four-armed roll brackets

The pilasters are five-faceted Their base is similar to that of the square pillars of the corridor The shaft is plain below, while above it is surmounted by a band of *kīrttimukhas* spewing chains which are fastened below by a band of diamonds and beads The capital also corresponds to that of the corridor pillars, but the *bharanī* has not been ribbed, and at times it is clasped by leaves

The two pilasters near the main entrance are ornate Their base and capital are similar to those of the other pilasters, but the *bharanī* of the capital consists of a *karnikā* and a *padma*, clasped by drooping foliage The lower part of the shaft is plain, then it shows mouldings of a *kumbha* and a *kalaśa*, and finally come five successive belts of *padmas*, each adorned with lotus petals and buds

The architraves running across the columns are similar to those found in the *rangamandapa*

In front of the door of each *devakulikā* is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka* The *ardhacandra* is adorned with scallop pattern

The doors of the *devakulikas* are of two varieties, namely single-*śākhā* and double-*śākhā*.

(1) The jamb of the single-*śākha* door is decorated with lotus scrolls At the base of the jamb stands a female carrying water jar The doorsill is divided into two registers The lower register shows mouldings

of a *jādyakumbha* and a *karṇikā*. The upper register represents a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and two rows of diamonds on either extremity The door-lintel continues the decoration of the *śākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta* Sometimes a band of lotus scrolls also appears above the lintel In *Devakulikā* 41 the female pitcher-bearer at the base of the jamb is flanked on the outer side by a female *caurī*-bearer.

(ii) There are only two instances of the *dvi-śākha* door. They can be seen in *Devakulikās* 12 and 40

The doorframe of *Devakulikā* 40 is very similar to the single-*śākhā* door, but it has an additional jamb, also decorated with lotus scrolls Besides, here the central projection of the doorsill is square carved with dimonds, and the female pitcher-bearer at the base of the jamb is flanked on the outer side by a female *caurī*-bearer

The doorframe of *Devakulikā* 12 consists of a *patraśākhā* decorated with foliate scrolls and a *stambhaśākhās* with corners chamfered into three angles The *stambhaśākhā* is clasped at intervals by four decorative bands of *caity*-arch pattern, diamonds, lotus and saw-tooth pattern respectively, and carries on its top portion mouldings of a *kumbha* carved with diamond and a *kalaśa* The doorsill is similar to that seen in the single-*śākhā* door, but here it depicts only one row of diamonds on the extremities The door-lintel is divided into two registers The lower register displays a *ghatapallava* capital topping the jamb on either end, while the space in between them is filled with the scroll-band carried over here from the *patraśākhā* On the *lalāta* is depicted a Jina seated in *dhyānamudrā* The upper register has a sculptural panel depicting nine *lalitāsana* male figures carrying pitcher, or hands held in adoration, in projecting niches and male attendant figures in alternate recesses, in one instance there is a *kāyotsarga* Jina instead of an attendant figure

Each bay of the corridor has an ornate ceiling The ceilings are built on a square or rectangular plan Generally the rectangular space of the ceilings is reduced to a square by a frame of four rectangular slabs. The square is made by putting two slabs across the longer sides The ceilings are generally raised up by a square or rectangular frame of four stone slabs placed over the architraves By this device there is left narrow spaces for carving on the underside The ceilings are described here in the same order as are done in the Vimalavasahī

Devakulikā 1A—Square on plan it is composed of three receding courses, the first and the second being square and the third, slightly rectangular The first consists of *padma* decorated with stencil-cut flamboyant pattern and topped by a band of leaves The second is also *padma* but is topped by a band of projecting *ardhapadma* motif and bears carving of stencilled lotus petals The third is *samatala* having its flat surface boldly relieved with an image of two armed goddess Ambikā sitting in *lalitāsana* on her lion mount She carries *āmralumbi* in her right hand, while with the left hand she holds a child in her lap, putting her palm on the child's head On either side of the goddess is represented a tree motif below which stands an Ārādhaka (devotee) with folded hands The Ārādhaka to her right is male and that to her left is female The square frame raising up the ceiling depicts a band of *kīrttimukhas* on the inner face and a band of foliate scrolls on the two narrow undersides

1B—On plan and in structure it corresponds to the preceding ceiling but is completed in two stages only The first consists of a square frame bearing a band of *kīrttimukhas* on the inner face, while its underside shows an alternate arrangement of steps and points, leaving thus triangular spaces in the cardinal points as well as in the corners These are so disposed as to form a stepped diamond or Greek Cross placed diagonally with the square frame, the central part of the Cross is covered up by the second stage. The triangle on each side is replete with a whorl of eight-fold (5+3) flat but deeply cut *kola* and a reverse *gajatālu*, while the triangle at each corner is divided into two triangles, each filled up with similar *kola* and *gajatālu* as we find in the side

ones. Each arm of the Cross is represented with two whorls of *kolas*, each consisting of a six-fold (5+1) *kola*. The second is *samatala* having its square flat surface divided up into four square bands disposed one within the other The first has twenty-eight-foil *kola* The second consists of reverse *gajatālu*, there is also visible a band of diamonds and beads on its soffit The third comprises twelve-foil *kola* The fourth, i e central square, is like the second but accommodates a square plaque in the centre The square frame lifting up the ceiling is carved with *ardhapadma* pattern

Devakulikā 2A—Square on plan it consists of two square courses The first is a square frame bearing a row of geese and a band of leaves on the inner face, while its underside on each side is divided into two decorative bands, the inner showing lotus scrolls in a border of diamonds and beads, and the outer bearing lotus petal-and-bud ornament On the two shorter sides of the inner band may also be seen pieces of lotus petal-and-bud motif and on those of the outer band a quadrant of *kola* Its underside at each corner represents a deeply cut quatrefoil *kola* and a reverse *gajatālu*, the whole placed in a square bordered by diamonds and beads The second course displays *nābhicchanda* element in the *kṣipta* form. It is represented by a grid of four depressed *lūmas*, each consisting of a quatrefoil and a circular *kola*, the whole being disposed in a border of diamonds and beads The square frame lifting up the ceiling depicts *ardhapadma* pattern on the inner face as well as on the two narrow undersides

2B—On plan and in structure it follows the preceding ceiling The inner face of the first course is decorated with *ardhapadma* pattern, while its underside displays figures of female musicians and dancers on the sides and a *campaka* flower at each corner The second displays, one within the other, three square bands The outer band consists of twelve-foil *kola*, the foils in the corners being larger than those on the sides The intermediate band also consists of twelve-foil *kola* but is edged on the outer side by reverse *gajatālu* and in the corners by lotus petal-and-bud ornament The central square accommodates a diagonally disposed stepped diamond filled with a quatrefoil *kola* and a small stamenal tube clasped by one row of petals The whole is enclosed in a border of diamonds and beads The square frame raising up the ceiling depicts *ardhapadma* pattern on the inner face and a band of lotus petal-and-bud motif on the two narrow undersides.

Devakulikā 3A—Square on plan this ceiling is made by cutting off the corners, comprising three tiers of nine slabs. The inner face of the first tier is decorated with a row of geese, while its underside at each corner represents, in a border of diamonds and beads, a stenciled *caitya* arch formed of creepers The inner face of the second tier is adorned with a strip of diamonds, while its underside at each corner carries stencilled *caitya*-arch formed of creepers issuing from the mouth of a *kīrttimukha*. The square central portion forming the third tier is cut into a quatrefoil *kola*, from the centre of which projects out a *lūmā* consisting of a quatrefoil *kola* and a small stamenal tube clasped by one row of petals The ceiling is raised up by a frame of four rectangular slabs projected into the space of the ceiling The inner face of these slabs is decorated with *ardhapadma* motif, while their underside shows a band of diamonds and beads on the two sides and *ardhapadma* pattern on the other two.

3B—Square on plan it is completed in two stages The first consists of a square frame treated as *padma* It is decorated with stencilled creepers and is topped by a band of projecting *ardhapadma* ornament and a row of geese The second is *samatala*, its square flat surface represents *nābhicchanda* element in the *kṣipta* form It is represented by a grid of nine slightly projecting *lūmās* arranged in three lines of three each Consisting of a hollowed out circular *kola* each *lūmā* is set up, on the level surface, in a square frame bordered by leaves and having *kīrttimukhas* at corners The forepart of the *lūmā* is set up in a diagonally placed stepped diamond

Devakulikās 4-7—Square on plan it is a domical ceiling of the *sabhāmārga* type The square space is narrowed by a square frame of four rectangular slabs placed over the architraves and projecting into the space of the ceiling The square frame is decorated

with *gajatālu* and a diamond-and-bead band interrupted at regular intervals by circular plaques, and is topped by a band of projecting leaves. The dome is composed of eight courses, the first being octagonal and the rest, circular. The inner face of the first course depicts lotus scrolls punctuated with figures of goose, Kinnar-couple and elephant, while its underside at each corner is boldly relieved with a Kinnara-couple making dance, embracing each other, or playing on some musical instruments From the navel of the Kinnar and Kinnarī emerges creepers which fill up the space at their back. In one instance the Kinnara is represented wearing a beard The next five courses consist of *padmas*, each decorated with lotus petal-and-bud arnament. The seventh consists of sixteen-foil *kola* The eighth has an eight-foil *kola*; its central space in scooped out in the form of a circular *kola*,

Devakulikā 8A—Square on plan it is an *utksipta* ceiling of the *padmaka* variety It is represented by nine projecting *lūmās* arranged in three lines of three each Square on plan each *lūmā* consists of an eight-foil *kola* and a reverse *gajatālu*, on the tip of the last is a quatrefoil *kola* accommodating a circular reverse *gajatālu* The inner face of the square frame lifting up the ceiling is divided into two horizontal belts, the lower showing a band of *kīrttimukhas* and the upper the *ardhapadma* pattern, while its underside on the two narrow sides is decorated with a strip of lotus petals

8B—Square on plan it is a *kṣiptotkṣipta* ceiling of the *nābhicchanda* order It consists of sixty-four *lūmās* projected and depressed alternately and disposed in eight lines of eight each Each *lūmā* consists of a quatrefoil and a circular *kola* The *lūmās* on the four sides are only half represented The inner face of the square frame raising up the ceiling is divided into two horizontal belts, the lower being decorated with *ardhapadma* pattern and the upper with a band of *kīrttimukhas*

Devakulikā 9A—Rectangular on plan it is *samatala*. Its rectangular flat surface is represented with thirty-five *campaka* flowers disposed east-west in five lines of seven each, each consisting of two corollas of petals The corner spaces between the flowers are occupied by concave-sided carved lozenges. The rectangular frame lifting up the ceiling is carved with a band of *kīrttimukhas*

9B—Rectangular on plan it is *samatala*. Its rectangular flat surface bears fine reliefs of a Samavasarana scene, port of Dwarka, Girnar-*tīrtha*, etc [57] The ceiling is raised up by a frame of four rectangular slabs carved with *ardhapadma* motif

Devakulikā 10A—Rectangular on plan it is completed in three stages. The first consists of a rectangular frame treated as *padma* carved with lotus petals The second is like the first but is topped by a *kīrttimukha*-band The third is *samatala*; its rectangular flat surface is boldly relieved with an eight-armed image of Cakreśvarī sitting in *lalitāsana* on a pedestal (Fig 104). She carries ring, *abhayamudrā*, disc and *varadamudrā* in the right hands, and ring, *jñānamudrā*, disc and *mātulunga* in the left ones Her Garuda *vāhana* is represented in the zoomorphic form below her right folded foot The goddess is accompanied on each side by a female dancer

10B—Square on plan it consists of two square courses The first is a square frame bearing a band of diamonds and beads and mouldings of *karnikā* and *padma* on the inner face, while its underside is carved with *gajatālu* The second is *samatala* Its square flat surface is divided into four square compartments Bordered by a band of diamonds and beads each compartment contains four *campaka* flowers, each flower comprising two rows of petals The corners of the compartments are filled with *kīrttimukhas*

Devakulikā 11A—This ceiling is very similar on plan, structure and ornamentation to that seen in *Devakulikā* 10 A, but here the second course is surmounted by a band of *ardhapadma* pattern, and the goddess Cakreśvarī is replaced by Sarasvatī attended upon either side by a female *caurī*-bearer The six-armed goddess holds *padma*, cymbal and *varadākṣa* in the right hands, and *vīnā*, cymbal and manuscript in the left ones Her swan cognizance is shown below her right folded leg

11B—Rectangular on plan it is a *samatala* ceiling (Fig 102) bearing reliefs of Neminātha's renuncia-

tion.[58] The rectangular frame raising up the ceiling is carved with a band of *kīrttimukhas*

Devakulikā 12A—Rectangular on plan it is *sama tala*. The rectangular flat surface depicts twelve rectangular plaques arranged north-south in four lines of three each. Each plaque is set up in *gajatālu* and resembles a *padma* Each set of six plaques is bordered by a band of diamonds and beads The whole is surrounded by a line of *gajatālu* The ceiling is raised up by a frame of sur-architraves divided up into two fasciae, the lower being decorated with a band of *kīrttimukhas*, and the upper, slightly projected on all sides, representing *ardha padma* pattern on the inner face as well as on the underside

12B—This ceiling is similar to the preceding one, but here the plaques are smaller in size and twenty in number, arranged east-west in four lines of five each Besides, the border of diamonds and beads is absent here, and the ceiling is raised up by a frame of four rectangular slabs carved with a band of *kīrttimukhas*

Devakulikā 13A—Square on plan it is *samatala* The square flat surface represents sixteen full-opened lotus flowers arranged in four lines of four each. Each flower consists of eight petals and has a pistil marked with twine pattern The spaces left at the corners of these flowers are filled with concave-sided carved diamonds The whole is placed in a border of diamonds and beads The square frame lifting up the ceiling is adorned with a band of *kīrttimukhas*

13B—Square on plan it is composed of two courses The first is like a square frame decorated with *kolas*—three-quarter circular *kola* with a *campaka* flower appearing at each corner, and two foils of semi circular *kola* with a human figure occurring on each side The second is *samatala*, its square flat surface depicts deeply cut three-quarter circular *kolas* at the four corners and a diagonally placed quatrefoil *kola* containing a small stamenal tube clasped by one row of petals in the centre The ceiling is raised up by a frame of four rectangular slabs projecting on all sides into the space of the ceiling The inner face of the slabs is decorated with *ardhapadma* pattern, while their underside represents a row of *campaka* flowers, each flower being set up in a beaded circle.

Devakulikā 14A—Rectangular on plan this ceiling is of the *samatala* type Its rectangular flat surface shows in pleasing relief twelve volutes of stencilled lotus scrolls arranged east-west in three lines of four each In each volute stands a Kinnara-couple, but in one instance there is an elephant The whole is bordered by a band of foliate scrolls. The square frame raising up the ceiling is carved with a band of *kīrttimukhas* This is a singular ceiling representing voluted lotus scrolls

14B—Rectangular on plan this ceiling belongs to the *samatala* class Its rectangular flat surface possibly depicts the life-story of Śāntinātha [59] The rectangular frame lifting up the ceiling is carved with a band of *kīrttimukhas*

Devakulikā 15A—Square on plan this ceiling consists of two square courses The first is a square frame bearing decoration of leaves on the inner face, while its underside represents a band of lotus scrolls in the border of diamonds and beads on each side, and a deeply cut quatrefoil *kola* containing reverse *gajatālu* at each corner The second is *samatala*, it displays, one within the other, two square bands The outer band carries deeply cut trefoil *kola* at each corner, and seven foils of semi-circular *kola* on two sides and six foils of similar *kola* on the other two The inner band bears usual trefoil *kola* at each corner, and four foils of *kola* on two sides and three foils of *kola* on the other two The central space of the ceiling is occupied by a projecting rectangular plaque bordered by lotus petals Placed upon the plaque is a quatrefoil *kola* The ceiling is raised up by a square frame of four rectangular slabs which are slightly projected on two sides into the space of the ceiling The inner face as well as the underside of the two projected slabs is decorated with *ardhapadma* pattern

15B—Square on plan it is a *ksipta* ceiling of the *nābhicchanda* order The ceiling is completed in two stages The first consists of a square frame showing carving of *ardhapadma* pattern on the inner face and a row of *campaka* flowers with *kīrttimukhas* in between them on the underside The second represents *nābhicchanda* element and has its square

flat surface divided up into four compartments by two straight lines placed crosswise Along these lines are shown circular *kolas*, while each compartment contains a depressed *lūmā* Each *lūmā* consists of an eight-foil and a circular *kola*, the four corners of the compartment are occupied by *kīrttimukhas* The ceiling is raised up by a frame of four rectangular slabs The inner face of these slabs carries a *kīrttimukha*-band, while their two projected undersides represents a row of *campaka* flowers

Devakulikā 16A—Square on plan it is a *ksipta* ceiling of the *nābhicchanda* variety. It is represented by sixteen depressed *lūmās* arranged in four lines of four each Each *lūmā* consists of a six-foil and a circular *kola* The east-west dividing lines are carved with diamonds and beads The triangular spaces left at corners of the *lūmās* are occupied by *kīrttimukhas* and concave-sided carved diamonds The square frame lifting up the ceiling bears decoration of *ardhapadma* motif on the inner face and a foliate scroll-band on the two narrow undersides

16B—Square on plan it is *samatala* The square flat surface is relieved with the life-story of Pārśvanātha [60] The ceiling is raised up by a square frame of four rectangular slabs bearing decoration of *ardhapadma* pattern on the inner face and a row of *campaka* flowers on the two narrow undersides.

Devakulikā 17—Square on plan this ceiling is made by cutting off the corners, comprising three tiers of nine slabs The inner face of the first tier is decorated with lotus scrolls, while the underside of each triangular slab depicts a bold *kīrttimukha* spewing creepers. The second is similar to the first, but its inner face is decorated with a strip of diamonds The central square slab forming the third tier is carved with an eight-pointed quatrefoil *kola* accommodating a circular plaque of reverse *gajatālu*, at each corner of the square is represented a *kīrttimukha*. The ceiling is raised up by a square frame of four rectangular slabs showing carving of *ardhapadma* motif on the inner face and a band of leaves on the two narrow undersides

Devakulikās 18-20A—This ceiling, located in front of *Devakulikā* 19, is domical of the *sabhāmandāraka* order It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves The inner face of the square frame is decorated with *ardhapadma* pattern, while its two undersides are represented with lotus petals The ceiling proper is composed of six courses and a circular *padmaśilā* The first course is octagonal and the others are circular. The inner face of the first course is decorated with a row of geese, while its underside at each corner depicts a large figure of *kīrttimukha* carved in high relief The second is carved with a strip of diamonds The third and fourth are *padmas*, each adorned with lotus petal-and-bud ornament The fifth carries a series of circular pendants, each set up in bunch of leaves. The sixth is cut out with lotus petal-and-bud ornament. The *padmaśilā* consists of three courses of twelve-foil, eight-foil and quatrefoil *kolas* respectively In the centre of the quatrefoil *kola* is represented a lotus bud

19B—This ceiling is located in front of *Devakulikā* 19 It is rectangular on plan, but its space is reduced to a square by two successive courses of four rectangular slabs each This is done by placing two slabs of the shorter sides across the longer sides The inner face of the first course is carved with a *kīrttimukha*-band, while its two undersides show two bands of lotus petal-and-bud ornament The inner face of the second course is carved with *ardhapadma* pattern, while its two undersides depict a row of *campaka* flowers

The ceiling proper is made by cutting off the corners, comprising three tiers of nine slabs The inner face of the first tier is carved with a row of geese, while the underside of each triangular slab is relieved with *caitya* arch formed of creepers The second is similar to the first The square slab pertaining to the third tier is divided into two concentric circular bands, each depicting lotus petal-and-bud ornament, at each corner of the square is a *kīrttimukha*

Devakulikā 21—Square on plan it is *samatala* It depicts thirty-six *campaka* flowers in six lines of six each The spaces between the flowers are filled with concave-sided diamonds The whole is placed in a border of diamonds and beads The ceiling is raised up by a frame of four rectangular slabs bearing decoration of *ardhapadma* on the inner

face and a band of foliate scrolls on the two narrow undersides.

Devakulikā 22A—Square on plan it is a *samakṣipta* ceiling of the *nābhicchanda* order The square flat surface represents sixteen flat but deeply cut *lūmās* in four lines of four each. Each *lūmā* consists of a quatrefoil *kola* and a circular plaque of reverse *gajatālu*. All the *lūmās* are disposed diagonally. Between the *lūmās* are inserted circular *kolas* The ceiling is raised up by a frame of four rectangular slabs which project out on all sides into the space of the ceiling The inner face of the frame is decorated with *ardhapadma* pattern, while its underside depicts a depressed *lūmā* at each corner and a row of *campaka* flowers with *kīrttimukhas* in between them on each side Each of the corner *lūmās* consists of a quatrefoil and a circular *kola*.

22B—It is modern

The *devakulikās* from 23 to 29 are also modern erections.

Devakulikā 30A—Square on plan it consists of two square courses. The first consists of a square frame treated as *karṇadardarikā*. The second is *samatala* Its square flat surface displays, in a border of diamonds and beads, sixteen *campaka* flowers disposed in four lines of four each Between the flowers are concave-sided carved diamonds The mid-dividing lines are adorned with diamonds and beads The ceiling is raised up by a frame of four rectangular slabs, which project out on all sides into the space of the ceiling. The inner face of the frame is carved with *ardhapadma* device, while its underside is decorated with lotus petals

30B—Square on plan it is *samatala* Its square flat surface depicts sixty-four *campaka* flowers in eight lines of eight each. The ceiling is raised up by a frame of four rectangular slabs carved with *ardhapadma* pattern

Devakulikā 31—Square on plan it is *samatala* The square flat surface displays a quadrate type of Cross, with flat bars across the ends of the arms and corners formed at the junctions of the arms Each of the four arms of the Cross is filled with a flat but deeply cut *lūmā* consisting of a quatrefoil *kola* and a reverse *gajatālu* in the shape of circular plaque. The square central space of the Cross is occupied by a large *lūmā* consisting of an eight-foil *kola* and a circular plaque of reverse *gajatālu*, the corners of the square are occupied by circular *kolas* Outside the Cross at each corner is also noticed a *lūmā* of the similar type as is found in the centre of the Cross. At the end of the corners of the ceiling are seen quadrants of circular *kolas* The ceiling is raised up by a *padma*-course carved with lotus petals

Devakulikās 32-34A—It is a domical ceiling built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves The inner face of the frame is adorned with *ardhapadma* pattern, while its underside on two sides shows a band of foliate scrolls and a band of diamonds and beads The ceiling proper is composed of four courses and a circular ceilings slab The first course is octagonal and the rest are circular The inner face of the first course is carved with a strip of diamonds, while its underside at each corner depicts a *kīrttimukha* in an arch of creepers issuing from its mouth. The second course is decorated with a band of *kīrttimukhas* The third and fourth consist of *padmas*, each decorated with lotus petal-and-bud ornament The ceiling slab represents two concentric circular bands of sixteen-foil and eight-foil *kolas* and a lotus bud put in the centre

33B—This ceiling is located in front of *Devakulikā* 33 Rectangular on plan it is *samatala*, but its space is reduced to a square by two successive courses of four rectangular slabs each This is done by placing the slabs of the shorter sides across the longer sides. The inner face of the first course is decorated with a band of *kīrttimukhas*, while its underside on two sides is plain The inner face of the second course is decorated with *ardhapadma* pattern, while its underside on two sides depicts a band of foliate scrolls The squars flat surface of the ceiling is divided into nine compartments, namely four in the four corners, four in the four cardinal points, and one in the centre Each of the corner compartments represents, in a border of diamonds and beads, a stylised full-blown lotus flower comprising two rows of petals The corners of these square compartments are filled with

kīrttimukhas Each of the cardinal compartments is boldly relieved with an image of *lalitāsana* goddess Two of these are four-armed and are identified with Apraticakrā and Mānavī, while the other two are six-armed and are identifiable with Mānasī and Gaurī [61] The central compartment depicts a full-blown lotus flower having two rows of petals, the corners of this square compartment are also filled with *kīrttimukhas*

Devakulikā 35—Square on plan it consists of three square courses. The first is a *padma* adorned with lotus petals The second is a square frame carved with *ardhapadma* motif The third is *samatala* Its square flat surface is boldly relieved with a sculpture of four-armed male divinity sitting in *lalitāsana* He is ringing cymbals with two hands and playing *vīnā* with the other two He is flanked on each side by a female dancer playing flute or cymbals On each side of the left leg of the god is a female *caurī*-bearer. The ceiling is raised up by a frame of four rectangular slabs depicting a band of *kīrttimukhas*

Devakulikā 36A—Rectangular on plan it is a *kṣipta* ceiling of the *nābhicchanda* order. It represents twelve depressed *lūmās* in three lines of four each Each *lūmā* consists of a six-foil and a circular *kola* Between the *lūmās* are inserted concave-sided diamonds. The whole is surrounded by a band of diamonds and beads, *kīrttimukhas* appearing at corners Outside the band, on the longer sides, is a band of foliate scrolls The ceiling is raised up by a frame of four rectangular slabs showing decoration of *ardhapadma* pattern on the inner face and a row of *campaka* flowers with *kīrttimukhas* on the two narrow undersides

36B—This is a *samatala* ceiling built on a rectangular plan The rectangular flat surface represents twenty full-blown lotus flowers in four lines of five each, each flower comprising two rows of petals Between the flowers are placed concave-sided carved diamonds The square frame lifting up the ceiling is carved with *ardhapadma* pattern

Devakulikā 37A—Square on plan this is a *kṣipta* ceiling of the *nābhicchanda* order The ceiling is completed in two stages The first is a square frame showing carving of *ardhapadma* pattern on the inner face, while its underside depicts lotus petals on two sides and *ardhapadma* pattern on the other two The second displays *nābhicchanda* element, which is represented by nine depressed *lūmās* disposed in three lines of three each. Each *lūmā* consists of a six-foil and a circular *gajatālu* and is set up in a square frame, the corners of which are occupied by *kīrttimukhas* The ceiling is raised up by a frame of four rectangular slabs carrying a band of *kīrttimukhas* on the inner face and a band of foliate scrolls on the two narrow undersides

Devakulikā 37B—Square on plan it is a *samatala vitana* displaying twenty rectangular plaques in four lines of five each, each set up in *gajatālu* The square frame raising the ceiling is adorned with a *kīrttimukha*-band.

Devakulikā 38A—This is a *kṣipta* ceiling of the *nābhicchanda* order It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves The inner face of the square frame is decorated with *ardhapadma* pattern, while its underside on two sides shows a row of five depressed *lūmas* in diagonal setting Each *lūmā* consists of a quatrefoil and a circular *kola* The square part of the ceiling containing *nābhicchanda* element displays, in a border of diamonds and beads, nine depressed *lūmās* in three lines of three each Each of these *lūmās* consists of a six-foil and a circular *kola* The east-west dividing lines are carved with *gajatālus*

38B—On plan it follows the preceding ceiling, but in structure it is a *kṣiptotkṣipta* ceiling of the *padmanābha* variety It represents nine *lūmās* in three lines of three each Except for the central *lūmā*, all are deeply cut, each consisting of a quatrefoil and a circular *kola*, and a small lotus flower inserted in its centre The central *lūmā* is a projected one, consisting of two courses of quatrefoil *kola* each, the lower course is smaller than the upper one and is diagonally placed upon the latter From the smaller quatrefoil issues a small stamenal tube clasped by two rows of petals. The north-south dividing lines are carved with diamonds and beads, The inner face of the frame raising up the ceiling is adorned with a band of *kīrttimukhas*, while its underside on two sides depicts a row of *campaka* flowers.

Devakulikā 39A—Square on plan it is a *kṣipta* ceiling of the *nābhicchanda* order. It consists of two

square courses. The first is a square frame treated as *padma*. It is decorated with stencilled lotus petals, and is surmounted by a band of projecting *ardhapadma* pattern and a band of geese The second displays *nābhicchanda* element which is represented by five depressed *lūmās*, viz four in the four corners and one in the centre. Arranged in diagonal order each of these *lūmās* consists of a quatrefoil and a circular *kola* Between the *lūmās* are inserted circular *kolas* The square frame raising up the ceiling is carved with a band of *kīrttimukhas*

39B—Square on plan it is a *kṣipta vitāna* of the *nābhicchanda* order. It displays sixteen depressed *lūmās* in four lines of four each, all arranged in diagonal order Each *lūmā* consists of a quatrefoil and a circular *kola* Between the *lūmās* are inserted circular *kolas* The ceiling is raised up by a square frame of four rectangular slabs carved with *ardhapadma* pattern

Devakulikā 40A—This ceiling closely corresponds to that noticed in *Devakulikā* 37B, but the persent ceiling is rectangular on plan and the plaques are twenty-four in number, arranged east-west in four lines of six each

40B—This is a *samautkṣipta* ceiling of the *mandāraka* variety It is built on a rectangular plan, but its space is reduced to a square by a frame of four rectangular slabs carrying similar decorations as we find on those of *Devakulikā* 38A The square flat surface, which depicts the *mandāraka* element, is divided into five concentric circular bands The first consists of sixteen-foil *kola* bearing *kīrttimukhas* on the triangular spaces The second diplays sixteen-foil smaller but pointed *kola* carrying *kīrttimukhas* at points The third, edged with reverse *gajatālu*, pertains to sixteen-foil still smaller but pointed *kola* having *kīrttimukhas* on the triangular spaces The fourth shows an eight-foil pointed *kola* with *kīrttimukhas* occupying the triangular spaces The fifth (central) consists of a circular *kola* and a stamenal tube clasped by two rows of petals At each corner of the ceiling is represented in high relief a large figure of *kīrttimukha* spewing creepers.

Devakulikā 41A—Square on plan it consists of two square courses. The first is like that seen in *Devakulikā* 39A. The second depicts eight depressed *lūmās* arranged in a diagonally set square. Each of these *lūmās* consists of a quatrefoil and a circular *kola* In the centre of the ceiling is a square, the corners of which are broken by three-quarter circular *kolas* containing *campaka* flowers Inside the square are a deeply cut quatrefoil *kola* and a small stamenal tube terminating in *campaka* flower On the bordering lines of the ceiling are seen semi-circular *kolas* The ceiling is raised up by a square frame of four rectangular slabs carved with a band of *kīrttimukhas*

41B—Square on plan it is a *samakṣipta* ceiling of the *nābhicchanda* variety The *nābhicchand* element is represented by circular *kolas* scooped out in the surface of the ceiling The ceiling is raised up by a frame of four rectangular slabs carved with a band of *kīrttimukhas*

The next three *devakulikās* have been built during recent years by closing up the southern entrance of the temple. These *devakulikās* are not numbered As regards their ceilings, the A in each is new, but the B is old and is described here as *Devakulikā* I, II and III

Devakulikā IB—Square on plan this ceiling consists of two square courses. The first is a square frame treated as *padma* It is decorated with lotus petal-and-bud ornament and is crowned by a band of geese The second is *samatala* Its square flat surface shows, one within the other, four square bands The first carries a depressed *lūmā* at each corner and a scroll-band on each side Each *lūmā* is made up of a quatrefoil and a circular *kola* The second is like a quadrate type of Cross displaying three-quarter circular *kola* on each arm and a trefoil *kola* at each corner of the square The four arms of the Cross overlap the scroll band of the first square The third, resembling a lozenge with corners chamfered in three angles, accommodates an eight-foil *kola* and is edged with reverse *gajatālu* The fourth is like the third but has a flower bud in the centre The ceiling is raised up by a frame of four rectangular slabs, which slightly project out into the space of the ceiling The inner face of the frame is adorned with *ardhapadma* pattern, while its underside is carved with half diamonds.

Devakulikā IIB—It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves. The inner face of the square frame carries a diamond-strip, while its underside on two sides shows five depressed *lūmās*, each consisting of a quatrefoil and a circular *kola* The side spaces between the *lūmās* are occupied by concave-sided carved diamonds

The ceiling proper consists of two courses The first is octagonal It depicts lotus scrolls on the inner face and a Kinnar couple at each corner on the underside The second is circular and is divided into four concentric circular bands The first consists of sixteen-foil large *kola* The second, built on a level which is lower than that of the preceding one, comprises twenty-four-foil small *kola* The third, built on a higher level surface, pertains to twelve-foil *kola* and is edged with reverse *gajatālu* The fourth, edged with reverse *gajatālu* and built on a still higher level surface, consists of a six-foil *kola* In the centre of the last band is a flower bud

Devakulikā IIIB—Square on plan it consists of two square courses The first is a square frame It carries a band of leaves and a band of *ardha-padma* pattern on the inner face, while its underside shows a projecting *lūmā* at each corner and a band of lotus scrolls punctuated with Kinnara-couples on each side Each of the four *lūmās* consists of a quatrefoil *kola* and a circular plaque of reverses *gajatālu*, and is set up, on the level surface, in a square bordered by diamonds and beads. The underside on two sides also depicts a band of geese The second is *samatala* It represents *mandāraka* element into four concentric circular bands consisting of twelve-foil, eight foil, quatrefoil and circular *kolas* respectively The whole is placed in a lozenge, the corners of which are occupied by four-fold (3+1) *kolas* The ceiling is raised up by a square frame of four rectangular slabs carved with a band of *kīrttimukhas*

Devakulikās 42-45—Square on plan this is a domical ceiling of the *sabhāmandāraka* variety. Its space is narrowed by a square frame of four rectangular slabs projecting into the space of the ceiling. The inner face of the frame is adorned with balcony models and is surmounted by a band of leaves, while its underside depicts a row of *campaka* flowers, each flower being set up in a stepped diamond The dome is composed of eight courses and a circular *padmaśilā* The first course is octagonal and the others are circular. The inner face of the first course is decorated with lotus scrolls punctuated with Kinnara-couples and geese, while its underside at each corner is boldly relieved with a Kinnar-couple making dance or playing on some musical instruments From their navel issue creepers which occupy the space at their back In one case the Kinnar is represented wearing a beard The second is *karṇadardarikā* decorated with lotus petals and surmounted by a band of leaves. The third is adorned with balcony models The next five courses are *padmas*, each decorated with lotus petal-and-bud ornament The lowermost of these, i e the fourth course, also sustains eight circular pendants The *padmaśilā*, built on the principle of coradial regression, is composed of four courses, separated from one another by reverse *gajatālus*. Each of the first three courses consists of twenty-four-foil *kola*, while the fourth comprises twelve-foil *kola* The stamenal tube inserted in the last course is clasped by three rows of petals and terminates in a bud

Devakulikā 46A—Square on plan it consists of two square courses The first is a square frame treated as *padma* decorated with lotus petals The second is *samatala*, its square flat surface is divided into three square bands disposed one within the other The outer band consists of a twelve-foil larger *kola*. The intermediate band consists of a twelve-foil smaller *kola* and is edged with reverse *gajatālu* The inner band pertains to a quatrefoil *kola* In the centre of the last is a hollowed out circular *kola*. The square frame lifting up the ceiling shows a band of *kirttimukhas* on the inner face and a strip of lotus petals on the two narrow undersides

46B—Square on plan this ceiling is composed of four square courses and a square *padmaśilā* The courses overlap one above the other and their corners are so indented as to resemble stepped diamonds The inner face of the first course is adorned with balcony models, while its underside at each corner depicts three circular *kolas*, each set up in a stepped diamond The decoration of the

inner face of the second course is similar to the first one, but its underside shows a band of lotus petal-and-bud ornament on each side and a series of four usual circular *kolas* at each corner. The third is similar to the second. The fourth is almost a true stepped diamond, carrying a *lambana* formed of stepped diamond at each of four points of its soffit. The *padmaśilā* consists of two courses. The first has eight whorls of four-fold (3+1) *kola*. The second is like a pendant consisting of stepped diamond, this resembles to some extent the Nandīśvaradvīpa The square frame lifting up the ceiling is carved with a band of *kīrttimukhas*. Nanavati and Dhaky have identified it with a *kṣiptotkṣipta* ceiling of the *kamalodbhava* order displayed in an unusual pattern and depth.[62]

Devakulikā 47A—Rectangular on plan it is a *kṣipta* ceiling of the *nābhicchanda* order. It is represented by twelve depressed *lūmās* arranged east-west in four lines of three each Each *lūmā* consists of a quatrefoil and a circular *kola* The rectangular frame raising up the ceiling is carved with a band of *kīrttimukhas*

47B—This is a *kṣipta* ceiling of the *nābhicchanda* order It is built on a rectangular plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves The inner face of the frame is carved with *ardhapadma* pattern, while its underside on the two shorter sides is adorned with half diamonds The square part of the ceiling contains *nabhicchanda* element which is represented by sixteen depressed *lūmās* arranged in four lines of four each Each *lūmā* is square in shape and consists of an eight-foil and a circular *kola*

Devakulikā 48A—Square on plan this ceiling consists of two square courses and a rectangular *padmaśilā* The first consists of *padma* decorated with stencil-cut flamboyant pattern and surmounted by a band of projecting leaves The second is similar to the first. The *padmaśilā* consists of three courses The first has an eighteen-foil *kola* The second consists of an eight-foil *kola* accommodated in a lozenge and edged with reverse *gajatālu* The third pertains to a lozenge-shaped quatrefoil *kola* cut out with an oval-shaped *kola* The ceiling is raised up by a square frame of four rectangular slabs carved with *ardhapadma* pattern.

48B—Square on plan this ceiling consists of three courses The first is octagonal. It shows decoration of lotus scrolls on the inner face and a *kīrttimukha* at each corner on the underside The second, circular in shape and projecting out into the space of the ceiling, depicts a band of geese on the inner face and a band of lotus petal-and-band ornament on the underside The third is also circular. Its circular flat surface represents *mandāraka* element in four concentric circular bands Each of the first three circles consists of sixteen-foil *kola*, while the central circle contains a stellate (sixteen-pointed) *mandāraka* flower In the centre of the central circle is a stamenal tube clasped by two rows of petals and inserted in a deeply set circular *kola* The ceiling is raised up by a square frame of four rectangular slabs adorned with a strip of diamonds

The passage across the corridor, near the main entrance, consists of three bays, each containing an ornate ceiling These ceilings are not built on the same level surface as those found in the corridor but are raised up by pillar-capitals placed right above the corridor columns The spaces between these capitals are filled with carved panels Each of these ceilings is rectangular on plan, but its space is reduced to a square by a framework of four rectangular slabs placed over the architraves

The ceiling in the bay near the court is made up of two courses The first consists of a square frame representing a strip of diamonds on the inner face, while its underside shows a full-blown lotus flower at each corner and a band of lotus petal-and-bud ornament on each side The underside on two sides also depicts a band of diamonds and beads The second is *samatala* Its square flat surface displays, one within the other three square bands The outer band depicts a band of lotus petal-and-bud ornament on each side and a depressed *lūmā* consisting of a quatrefoil and a circular *kola* at each corner The intermediate band is similar to the outer one The inner band depicts a quatrefoil *kola* and a circular plaque of reverse *gajatālu* carrying flower bud on its tip The inner face of the square frame raising up the ceiling is decorated with *ardhapadma* pattern, while its underside on two sides shows a band of lotus petals

and a band of diamonds and beads The carved panels on the north as well as south side dipict an image of goddess Ambikā flanked on each side by a female *caurī*-bearer and dancers The six-armed goddess is seated in *lalitāsana* on her lion mount. She carries *āmralumbi* in her five arms, while with the sixth she holds the child in her lap.

The ceiling in the central bay is made by cutting off the corners, comprising three tiers of nine slabs The inner face of the first tier is decorated with a goose-band, and the underside of each triangular slab is enriched with a large figure of *kīrttimukha* The second carries a strip of diamonds on the inner face and a stencil-cut *caitya*-arch of creepers on the underside of each triangular slab The square slab forming the third tier depicts a *lūmā* enclosed in a lozenge The *lūmā* consists of a quatrefoil *kola* and a circular plaque of reverse *gajatālu* carrying flower bud on its tip The corners of the square slab are filled with stencil-cut creepers The inner face of the square frame lifting up the ceiling is decorated with a strip of diamonds, while its underside on two sides depicts a figure of four-armed standing goddess Vajrānkuśī accompanied on either side by a female figure carrying *caurī* or pitcher and figures of dancers and musicians

The rectangular space of the ceiling near the entrance is reduced to a square by two successive square courses, unlike the usual one course The inner face of the first is carved with *ardhapadma* pattern, while its underside on two sides is decorated with a band of lotus petals The second is similar to the first but carries two bands of lotus petals on the underside The ceiling proper is *samautksipta* of the *mandāraka* variety It is shown in six concentric circular bands The first three are disposed on the square flat level surface, and the next three, edged with reverse *gajatālus*, are gradually oversailing towards the centre The first circular band is decorated with lotus petal-and-bud ornament The second consists of twenty-four-foil *kola* The third also consists of twenty-four-foil *kola* but is edged with reverse *gajatālu* The next three bands comprise sixteen-foil, twelve-foil and six-foil *kolas* respectively. In the centre of the six-foil *kola* is scooped out a circular *kola* containing a stamenal tube clasped by two rows of petals The four corners of the square are occupied by *kīrttimukhas*.

The corridor is shaded towards the courtyard by a corrugated eave-cornice The eave-cornice in the porticoes attached to the *raṅgamaṇḍapa*, however, is of the ribbed variety Above the eaves are inserted a number of foliated gargoyles Some *devakulikās* have no partition walls In the *devakulikās* are installed the images of Jinas Many of these images are of the later date The *devakulikā* 19 also contains a stone slab representing the Aśvāvabodhasamalikāvihāratīrtha [63]

The exterior wall of each *devakulikā* consists of five offsets. On vertical axis it shows *pītha*, *vedibandha*, *jaṅghā*, *varandikā* and roof The *pītha* consists of a *bhitta*, *jādyakumbha*, *karnikā*, *antarapatra*, and *kapota* carved with *caitya*-window enrichment. The *vedibandha* is made up of a *khura*, *kumbha*, *kalaśa*, *antarapatra* and *kapota* The *jaṅghā*, divided into two registers by a plain *pattikā* and also surmounted by a similar *pattikā*, is plain The *varandikā* consists of a *kapota* and a ribbed eave-cornice The roof is made up of receding tiers, surmounted by a fluted bell with *kalaśa* and *bījapūraka* The whole of the exterior is now plastered up with white lime.

Hastiśālā

It is a rectangular hall with its roof supported on two rows of eleven pillars each and a row of eleven pilasters placed against its back wall The pillars of the front row alone are well preserved. These are of the octagonal type and correspond to the octagonal pillars of the *devakulikās* Between these pillars is fitted a screen wall of perforated stone grilles (Fig 105) The screen wall is pierced by various geometrical designs such as lozenges, stepped diamonds, triangles, squares and criss-cross design A floral design consiting of four-petalled flower is also visible in the grilles Each grille is set up in a square or rectangular box bordered by a band of diamonds and beads and having *campaka* flowers at the four corners Above the grilles is a horizontal band decorated with foliate scrolls The lower part of the screen wall shows the same set of mouldings as we notice on the base of the pillars The hall is shaded towards the courtyard by a corrugated eave cornice.

The *hastiśālā* has three entrances, one in the centre and one on each side. The central entrance is led through the courtyard, while the lateral entrances are led through the corridor. The single-*śākhā* side doorways are similar to those found in the *devakulikās* The central doorframe, however, is of the *triśākha* variety, consisting of *patraśākhā*, *stambhaśākhā* and *patraśākhā* The *patraśākhās* are decorated with lotus scrolls which come forth from the navel of a Kinnar represented below. The *stambhaśākhā*, octagonal in section, is divided into six sections by *karnikās* The topmost section of these is decorated with *ghatapallava*, a row of three *lambanas*, and two bells joined by an arris. The doorsill is divided into two registers The lower register shows mouldings of *jādyakumbha*, *karnikā*, *antarapatra* and *kapota* The upper one shows a five-faceted projecting square block in the centre and a projecting *kirttimukha* on each side The square block depicts stemmed lotus on the central facet, male figures on the accompanying facets and half diamonds on the extreme ones. The door-lintel is also divided into two registers The lower register continues the carving of the *patraśākhā* and has a capital of roll brackets atop the *śākhās* The side face of these brackets is carved with half *kīrttimukha* On the *lalāta* is a balcony model The upper register is treated like a cornice carrying *kūtas* on the extremities and pair of geese in between them on the extrados

In the central part of the *hastiśālā* is a magnificent *saparikara* image of Ādinātha seated on a *navaratha* moulded pedestal In front of him is a *triratha* Meru tower built of white marble The tower is perched upon a pedestal decorated with figure sculptures, and is divided, one above the other, into three storeys, each having a Jina figure in niche on each of the four faces, topped by a cornice moulding. The lower storey contains *saparikara* images of *kāyotsarga* Jinas, while the middle and upper storeys have *padmāsana* Jinas. All these images are made of black marble. The corner of each *ratha* of the tower is broken into three angles Each of the *karnarathas* in the lower storey is decorated with two sets of *vedibandha* mouldings, a balcony model and a *ghaṭapallava*, while the central *rathas* of this storey are embellished with half-blown lotuses The corner and the central *rathas* of the two upper storeys are similar to the *karnarathas* of the lower storey, only that here is noticed only one set of *vedibandha* mouldings. The Meru is roofed by a domical ceiling consisting of seven courses The first course is octagonal and the others are circular The inner face of the first course is carved with a row of geese, while its underside at each corner depicts a *caitya*-arch ornament The second is decorated with *ardhapadma* pattern The third is treated like a torus. The next four courses are *padmas*, each decorated with lotus petal-and-bud device The circular slab, forming the seventh course and covering up the dome, is incised with an open lotus having four rows of petals

On two sides of the Meru tower are aligned ten gigantic elephants, each standing on a rectangular pedestal adorned with diamonds (Fig. 103) These elephants are adorned with fine tusks, trappings and howdahs Each of these elephants is executed out of a single block of white marble and is a rare piece of art The finish is elegant and the surface shows fine polish On the back of each elephant is sitting a Śrāvaka, with a Mahāvata in front and a parasol-bearer on his back All these figures are mutilated and lost, and only traces remain to show that they once existed. On the pedestal of each elephant is inscribed the name of the personage who rode on it

The back wall of the *hastiśālā* is divided into ten niches, each containing a group of standing portrait sculptures carved in high relief Each niche is perched upon a moulded pedestal consisting of a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, broad fillet carved with diamonds and *padma* On the pedestal stand two ornate pillarettes joined by a lintel The niche is surmounted by a ribbed eave-cornice and a triple *udgama* pediment flanked on each side by a *kūta* and a miniature *śikhara* Beginning from the north end the portrait sculptures are as follows

Niche I 1 Ācārya Udayaprabha (pupil of Vijayasenasūri)

2 Ācārya Vijayasena (Teacher of Vastupāla and Tejapāla The consecration of this temple was performed by him).

3. Maham. Candapa (great great grandfather of Vastupāla-Tejapāla).
4. Maham Cāmpaladevī (wife of Candapa).

Niche II 1 Maham Candaprasāda (son of Candapa)
2. Maham Cāmpaladevī (wife of Candaprasāda)

Niche III 1. Maham. Soma (son of Candaprasāda)
2. Maham. Sītādevī (wife of Soma)
3. Maham Āsana (son of Soma ?)

Niche IV 1. Maham Āsarāja (son of Soma).
2. Maham Kumāradevī (wife of Soma).

Niche V 1 Maham Lūniga (son of Āsarāja and elder brother of Vastupāla-Tejapāla).
2 Maham Lūnādevī (wife of Lūniga)

Niche VI 1 Maham Māladeva (another brother of Vastupāla-Tejapāla)
2 Maham Līlādevī (wife of Māladeva).
3 Maham Pratāpadevī (second wife of Māladeva)

Niche VII 1 Maham Vastupāla (brother of Tejapāla) There is a parasol over his head The image, as the inscription shows, was made by Sūtradhāra Varasā
2. Maham Lalitādevī (wife of Vastupāla)
3. Maham Vejaladevi (second wife of Vastupāla)

Niche VIII 1 Maham Tejapāla (brother of Vastupāla and builder of this temple) This sculpture was also fashioned by Sūtradhāra Varasā (Fig 106).
2. Maham Anupamādevi (wife of Tejapāla)

Niche IX 1. Maham. Jitasī (Jaitrasimha, son of Vastupāla and Lalitādevī).
2 Maham Jetalade (wife of Jaitrasimha)
3. Maham Jammanade (second wife of Jaitrasimha).
4 Maham Rūpāde (third wife of Jaitrasimha).

It is to be noted that the elephant in front of each of these niches was in memory of the male member of the family of Tejapāla figuring in the corresponding niche Thus the first elephant, according to the label on the pedestal, had on it a sculpture of Candapa, on the second rode Candaprasāda, and so on and so forth The sequence, however, is broken in the tenth niche noted below, since the elephant had on it a sculpture of Lāvanyasimha, son of Tejapāla and Anupamādevī, while the niche has a portrait of Suhadasimha

Niche X 1 Maham. Suhadasimha (son of Tejapāla and Suhaḍādevī).
2 Maham Suhadade (wife of Suhadasimha)
3 Maham Salaṣanāde (second wife of Suhadasimha)

All these sculptures of the Śrāvakas and Śrāvikās carry garlands of *bakula* flowers and wear various ornaments The Śrāvakas also have a beard and are accompanied by small figures of male and female attendants

In the first niche the Ācāryas are shown carrying *rajoharana* in the left hand, while their other hand is held in *jñānamudrā* The Ācāryas are accomanied by small figures of Jaina monks represented on both sides of their feet

According to the Jaina tradition, Minister Tejapāla erected this temple at a cost of twelve crore fifty three lacs.[64] The architect of the temple was Śobhanadeva, who was a great artist of his time [65]

KUMBHARIA

There is a group of five Jaina temples, all built of white marble and facing the north. They are *nirandhāra-prāsādas*, each standing on a lofty *jagatī* which is laid out on no specific plan but on the sloping level surfaces as the contour of the hills naturally provides Consequently it displays more courses on the front than at the rear (Fig 22) The *jagatī* is composed of hewn blocks of masonry, and its courses are so devised as to form a sort of revetment against the lateral thrust.

The temples are still under worship and are dedicated to Mahāvīra, Śāntinātha, Pārśvanātha, Neminātha and Sambhavanātha The present dedication, however, seems to be incorrect, for a *Tīrthamālā* of 1442 A D attributes the dedication to Ādinātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvīra [66] There is no doubt about the number of shrines, but in the dedication list the name of Sambhavanātha is replaced by that of Ādinātha It appears that the central images in some of these temples were changed during later repairs,[67] without caring for the actual dedication This was quite likely, for the central images in all these temples are of the subsequent dates

According to the inscriptions hailing from these temples, there is hardly any doubt regarding the dedication of the temples of Neminātha,[68] Pārśvanātha[69] and Mahāvīra [70] The dedication of the Mahāvīra and the Pārśvanātha temples is also corroborated by the iconographic testimony In the Mahāvīra temple this is evident from an image of Siddhāyikā, the Yakṣī of Mahāvīra, facing the *mūlanāyaka* in the sanctum The image is located in the centre of the architrave supporting the ceiling built just above the stairway leading to the *mukhamaṇḍapa* In the Pārśvanātha temple this is apparent from the remains of a seven-hooded cobra canopy over the *mūlanāyaka* image in the sanctum, from the appearence of the Nāga figures, instead of the usual Vidyādharas, on the points of the *kolas* of the *gūḍhamandapa* dome, and from an image of Padmavati, the Yakṣī of Pārśvanātha, represented as *lalāṭabimba* on the northern door of the *gūdhamandapa* The temple of Śāntinātha seems to be originally dedicated to Ādinātha This is clearly evident from two inscriptions found in the temple, which attribute the dedication to him [71] This is also supported by the iconographic evidence The *mukhamandapa* ceiling in front of the *gūdhamandapa* door contains an image of Cakreśvarī, the Yakṣī of Ādinātha, who is depicted facing the *mūlanāyaka* in the sanctum Besides, there are two large images of Cakreśvarī and Gomukha (Yakṣa of Ādinātha) depicted in one of the side bays of the *rangamaṇḍapa* The temple of Sambhavanātha does not bear any inscription, but there is little scope for doubt that originally it was dedicated to Śāntinātha, whose name is recorded in the *Tīrthamālā* referred to above

MAHAVĪRA TEMPLE

On plan it consists of a *mūlaprāsāda*, a *gūdhamandapa* having entrances on the front and on each side, a *mūkhamandapa*, a *rangamandapa* enclosed by eight *devakulikās* on each side and three niches instead of *devakulikās* on either side of its front, and a *balānaka* (Fig 22) The temple is entered through a porch from the front as well as from the lateral sides The front entrance opens in the *balāṇaka*, while the lateral entrances are coaxially arranged with the *gūdhamandapa* doors The back walls of the niches and the *devakulikās* upto their termination at the lateral entrances form an outer enclosing wall of the temple, while the remaining part of the *jagatī* is surrounded by a *prākāra*, ensuring hence complete seclusion and providing an outer ambulatory to the shrine Except for those appearing on the sanctum and the *gūḍhamaṇḍapa*, the superstructures of all the compartments are now plastered up with white lime

Mūlaprāsāda

It is *tryanga* on plan, comprising *bhadra*, *pratiratha* and *karna*, the *bhadra* being the longest and the *karna* the shortest (Fig 23) The *karna* is broken into three planes and is equilateral, but the *pratiratha* is treated like a slender pilaster Between the *angas* are *salilāntaras*, which are not carried down to the *pītha* The *salilantara* between the *karna* and *pratiratha* is reinforced by a minor *konikā*, which also terminates at the *pītha*

In elevation it shows *pītha*, *mandovara* and *śikhara* The *pītha* is simple, consisting of a *bhitta*, a *jādyakumbha* bearing representations of *caitya*-arch enrichment and half diamond on each *bhadra*, a *karnika* and a *pattikā* The *mandovara* is divided into three parts, namely *vedibandha*, *janghā* and *varandikā*. The *vedibandha* is also simple, pertaining to a *khura*, a *kumbha* carrying decorations of half diamonds on the body and a narrow plain band on the shoulder, a *kalaśa*, an *antarapatra*, and a *kapota* embellished with *caitya*-arch pattern The *janghā*, divided into two resisters by a *kīrttimukha*-band and

also surmounted by a similar band, is plain, but for the projecting sculptured niches on the *bhadras* Crowned by a ribbed awning and a two-course short *udgama*, the niches are now empty. The side faces of the niches are embellished with such devices as criss-cross, lozenge, lotus, stepped diamond and chequer pattern The *varandikā* consists of a narrow *paṭṭikā*, a *karnikā*, a *padma*, an usual *kapota* and a ribbed eave cornice Pierced into the *khura* on the west there is a *makara-praṇāla* Bhandarkar is of opinion that the walls are all modern [74] But this is untenable, for the mouldings and their decorative elements are all old pieces.

Separated from the wall by a recessed fillet the *śikhara* (Fig 23) reveals a *tryanga mūlamañjarī* marked by five *bhūmi-āmalakas*, an *uromañjarī* on each of the four facades, two *śṛṅgas* (one big and one small) over each *karna* and one *śṛnga* over each *pratiratha* The *angas* of the *mūlamañjarī* terminate at the *skandha*, but the *bhadra* offset goes beyond this and is surmounted by a human face which is quite a late feature Above the *skandha* the *mūla-mañjarī* is crowned by a *grīvā*, a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, again a *candrikā*, a *kalaśa* and a *bījapūraka* The *dhvajapatākā* is modern, but the *dhvajādhara* depicted on the south facade seems to be old The *uromañjarīs* and the *śṛngas* are but the replica of the *mūlamañjarī*, only that the *śṛngas* are crowned by only one *āmalaka* and a *kalaśa*, the latter in most cases having disappeared Between the *śṛngas* are seen *gajamundas* and *kūṭas* inset with rosette-marked diamonds The whole of the *śikhara* is covered with a fine lattice of *caitya*-arch device. At the base of the *śikhara*, in each cardinal point, is a *rathikā* containing a Jina image sitting in *dhyānamudrā* He is flanked on each side by a *kāyotsarga* Jina These images are framed between segmented circular pilasters and are surmounted by a projected fillet and a two course *udgama* pediment Owing to the lack of space the northern *rathikā* leans upon the *uromañjarī* The *rathikās* on the east and the north are destroyed and their images gone now

The doorframe of the sanctum (Fig 25) is of the *triśākha* variety It consists of *patraśākhā* decorated with foliate scrolls, three-faceted plain *stambhaśākhā*, and *bāhyaśākhā* adorned with lotus petals At the base of the *śākhās* is a *kāyotsarga* Jina flanked on the inner side by a female carrying water pot and on the outer side by another female with hands held in adoration. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* spewing creepers on each side of it, and rosette-marked diamonds on either extremity The *uttaranga* displays a Jina figure on the *lalāṭa* as well as on either end, and the space between them is filled with a row of Mālādharas facing the *lalāṭabimba*, and a sculptural panel containing six figures of Sarasvatī, Cakreśvarī, Vajrānkuśī, Vairotyā, Ambikā and Vajraśṛṅkhalā, each having two arms and sitting in *lālitāsana* In front of the door is a moonstone which consists of an *ardhacandra* tied on both ends with *gagāraka śankha* and lotus stem and flanked in turn by two *talarūpakas* decorated on the front with diamonds

Inside the sanctum is installed an image of Mahāvīra as *mūlanāyaka* seated in *dhyānamudrā* Carved in the round the image is not the original one but was installed in V S 1675 (1618 A D) by Vijayadevasūri, apparently replacing the old one. But the moulded pedestal on which the image stands is old, as it bears an inscription of 1118 V S (1061 A D), making the dedication to Vīra (Mahāvīra) In the centre of the pedestal is depicted an image of four-armed *lalitāsana* goddess Cakreśvarī The sanctum also contains two small images of Ambikā and Sarvānubhūti, both built of black stone These images seem to have been kept there subsequently.

Gūḍhamaṇḍapa

Articulated at the frontal *karna* of the sanctum, the *gūdhamaṇḍapa* is also *tryanga* on plan and shares its *pītha* and *mandovara* with the sanctum Like that of the latter its *karna* is also broken into three planes, but here the *salilāntaras* are conspicuous by their absence It is roofed by a beautiful *samvaranā* (Fig 24) studed with seven rows of *kūṭas* followed alternately by seven rows of fluted bells. At its top is a large bell with a partly preserved *kalaśa*, and in the cardinal directions are comparatively smaller bells with rampant lions, all being sadly damaged

At the base of the *saṁvaraṇā*, in each cardinal point, is an ornate double-course *udgama* with a bell in front.

Each of the lateral entrances of the *gūdhamaṇḍapa* is led through a square porch, which is connected with the outer entrance by a colonnaded corridor. Ascended by a flight of three or four steps cut across the *pīṭha* mouldings each porch consists of two pillars and two pilasters supporting an uncarved *samatala* ceiling on a square frame of architraves The pillars are of the octagonal type Their base consists of a *khura*, a *kumbha* decorated with half diamonds and a *kalaśa*. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a *kīrttimukha*-band The capital has a round fluted *bharaṇī* of *karnikā* and *padma*, topped by four-armed *kīcaka* brackets. The five-faceted pilasters are similar to the pillars, but their shaft is quite plain and the fluted *bharaṇī* has only the *padma*. The roof has an overhanging corrugated awning. The single-*śākhā* door is quite plain and seems to be a later addition But the moonstone is an old one It consists of an *ardhacandra* tied on both ends with *gagāraka* and *śankha* and flanked in turn by a *talarūpaka*.

The front (northern door) of the *gūdhamandapa* is very ornate (Fig 26) It belongs to the *pañcaśākha* variety, consisting of *patraśākhā* decorated with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, and *bāhyaśākhā* carved with two narrow bands of creepers and diamond-and-beads The lower part of the *śākhās* is occupied by a framed figure of four-armed goddess standing in *tribhanga* posture She is accompanied on each side by a female *caurī*-bearer, another female carrying water pot stands towards the opening The goddess on proper right is Acchuptā, while that on proper left is Vairotyā. Above this the *rupastambha* displays three successive niches containing figures of four-armed *lalitāsana* goddesses, each flanked on either side by a female attendant appearing on the *rupaśākhā* Vajraśṛnkhalā, Mahāmānasī and an unidentified goddess are depicted on proper right, and an unidentified goddess, Cakreśvarī and Vajrānkuśī appear on proper left. The *udumbara* is divided into two registers The lower register shows four mouldings of *bhiṭṭa*, *jādyakumbha*, *karnikā* and *grāsapaṭṭī*, the first of these being concealed by the moonstone The upper one displays a semi-circular projection decorated with stemmed lotus in the contre, a projecting *kīrttimukha* emanating creepers on either side of it, and a sculptured niche on either extremity. The niche on proper right contains an image of four-armed *lalitāsana* Sarvānubhūti, and that on proper left shelters Ambikā, also four-armed and sitting in similar attitude Each deity is flanked on the inner side by two female attendants The *uttaranga* is also divided into two registers. The lower register shows a *ghaṭapallava* capital with two recessed angles crowing the three central jambs on either end The space between the capitals is filled with the band of lotus scrolls carried over here from the *patraśākhā* and a row of Mālādharas, both being interrupted in the centre by the *lalāṭabimba* which represents a four-armed image of male divinity standing in *pratyālīḍha* posture and carrying *vajra* and *ankuśa* in the upper two hands, and *varadamudrā* and fruit in the lower ones The upper register displays a sculptural panel containing five projecting niches alternating with recesses The central niche probably contains an image of Indra seated in *padmāsana*, with the child Tirthankara The recess to his right represents Naigameṣin carrying the child Tirthankara, while that to his left shows a figure of *gana* carrying *vajraghaṇṭā* The recess to his extreme right depicts a male figure carrying water jar, and that to his extreme left displays a Mālādhara The four other niches contain each a figure of four-armed *lalitāsana* goddess accompanied by two female *caurī*-bearers The goddesses may be identified with Naradattā, Vajrankuśi, Rohini and Mānavī. The moonstone in front of the door is similar to that seen in the sanctum, but here is found only one *talarūpaka*

The interior of the *gudhamandapa* is square Its wall is reinforced by eight pilasters arranged in an octagon and supporting a domical ceiling on an octagonal frame of architraves The pilasters are of two kinds The two near the *garbhagṛha* are five-faceted The base of these pilasters consists of a *khura* and a *kumbha* decorated with half diamonds. The shaft is plain Their capital consists of a double-course square *bharaṇi* of *karṇikā* and *padma*,

surmounted by *kīcaka* brackets The remaining six pilasters are unfaceted. Their base and capital are similar to the faceted pilasters, but in one place the bracket bears a figure of naked women rather than that of *kīcaka* Their shaft has three sections, namely square at the base, octagonal in the middle and circular on the top The architraves are uncarved. The domical ceiling is of the *sabhāmārga* class and emerges from each pilaster from a square bracket sculptured with a figure of Jina, Ācārya, Gandharva or the like It is composed of seven circular courses The first is *karnadardarikā* decorated with lotus petals and surmounted by a band of diamonds and beads The second is adorned with a band of *kīrttimukhas*, it also carries eight projecting brackets of Vidyādharas bearing garlands The third is *padma* incised with lotus petals and surmounted by a band of diamonds and beads The fourth and the fifth are *gajatālus*, each surmounted by a band of diamonds and beads and a band of lotus petals The sixth is an eight-foil *kola* The seventh is a quatrefoil *kola* scooped out with a circular *kola* The eight-foil *kola* carries remains of eight mortices which originally probably contained tenons of bracket figures emerging from the Vidyādhara brackets The four corners left at the base of the dome are uncarved

There are two large *saparikara* images of *kāyotsarga* Jinas placed against the south wall The image on proper right is of Śāntinātha, and that on proper left is of Ajitanātha, both bearing an inscription of 1118 V. S (1061 A D)

Mukhamaṇḍapa

It consists of four bays, three extending east-west across the axial line and one, also across the axial line, projecting into the *rangamandapa* It is landed up from the *raṅgamandapa* by a flight of five steps cut across the *pītha* of the central projecting bay. Below the stairway is a moonstone of the same type as we find in front of the northern door of the *gūdhamanḍapa* Its moulded *pīṭha* consists of two *bhiṭṭas*, a *jādyakumbha*, a *karṇikā*, an *antarapatra*, a *chādyakī* decorated with *caitya*-arch ornament, and a *grāsapaṭṭī* The *pītha* of the central projecting bay is treated like a balustrade, which consists of a plain *bhiṭṭa*, a *rājasenaka* decorated with diamond-and-double volute pattern, a *vedikā* and an *āsanapatta* The *vedikā* is divided into upright posts alternating with depressed vertical slabs Below, the upright posts are plain; above, they are decorated with *kīrttimukha*, lunate containing lotus or twine pattern, *ghatapallava* and volute device. The *dvichādya āsanapatta* surmounted by a rooflet projects boldly over each post, and it recedes with a *kīrttimukha* over each slab. Each balustrade also displays two projecting niches on the *vedikā* portion Each niche is crowned on the *āsanapaṭṭa* proper by an *udgama*, and below, on the *rājasenaka* portion, it carries another smaller *udgama* flanked by two elephants with upraised trunk, or a Gandharva flanking it on the one side and a parrot on the other. The niches contain images of four-armed *lalitāsana* goddesses, of whom Ambikā and Sarasvatī could be identified

In all there are eight pillars, viz two in the fore part of the central projecting bay, four in a row running east-west, and one each in the south-east and southwest corners Besides, there are two ornamented pilasters flanking the *gūdhamandapa* door. The two pillars in the central projecting bay are of the square order, with corners chamfered into three angles. Their base consists of a *khura* bearing *udgama* pattern on the four faces, a *kumbha* carrying images of *lalitāsana* goddesses on the body and the carving of foliage on the shoulder, a *kalaśa* incised with rosettes, an *antarapatra*, and a *kapota* carved with *caitya*-arch device. The shaft has four sections, viz square, octagonal, sixteen-sided and circular, the first being the longest and the third the shortest. The square section carries framed figures of four-armed standing Vidyādevīs on the four faces and is surmounted by a *ghatapallava* motif. The octagonal section depicts eight figures of four-armed *lalitāsana* goddesses. The sixteen-sided section bears sixteen figures of two-armed *lalitāsana* goddesses The circular section is divided into two halves, the lower showing four *lambanas* and chain-and-bells alternated by indented leaves, and the upper a band of Gandharvas and a band of *kīrttimukhas* emitting chains that are secured below by a band of diamonds and beads. The capital displays a double-course round *bharaṇī* of *karṇikā* and *padma*, crowned by five-armed

double-roll brackets, the side face of each arm of which is adorned with half *kīrttimukha*

The remaining six pillars are of the octagonal type Their base consists of a *khura*, a *kumbha* decorated with half diamonds, a *kalaśa*, an *antarapatra* and a *kapota* adorned with *caitya*-arch pattern The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The circular section is clasped by three decorative bands The first shows hovering male figures, men and women, and pair of monkeys with a common head, or geese, elephants and pair of usual monkeys, or cow, boar, lion and hovering male figures On some pillars of this belt may also be seen four *lambanas* The third displays *kīrttimukhas* spewing chains. The capital is similar to that of the square pillars

The two pilasters are five-faceted Their base and capital are similar to those seen in the octagonal pillars of the *mukhamandapa* itself The central facet of the shaft bears a framed figure of female musician below and three successive niches containing figures of male dancers above, while the side facets are embellished with *bakulamālās* and lotus petals

The architraves running across these columns are divided into two fasciae, the lower being ornamented with creepers that issue from the mouth of a *kīrttimukha* represented in the centre, and the upper showing *lambanas* and volute pattern In the centre of their underside is carved in low relief a lotus medallion having two rows of petals The two fasciae in the ceiling just above the stairway, however, vary in ornamentation Here the lower belt shows lotus scrolls punctuated with geese, and the upper carries figures of Gandharvas (dancing or making music) and Mālādharas on the three sides, while the fourth, i e south side, shows objects of fourteen dreams seen by the Jina mother during conception

Each bay of the *mukhamandapa* possesses a beautiful ceiling The ceiling just above the stairway is *ksiptotksipta* of the *padmanābha* variety (Fig 27) It is slightly rectangular on plan and is raised up by a square frame of sur architraves The square frame is made by putting two sur-architraves across the longer sides. The inner face of the sur-architraves carries images of four-armed *lalitāsana* goddesses with figures of Gandharvas and Vidyādharas in between them on the three sides, while the fourth side, i. e north side, depicts a four-armed *lalitāsana* image of Siddhāyikā facing the shrine in the centre and *lalitāsana* female figures carrying water pot on her each side The underside of the sur architraves on the two shorter sides is embellished with lotus scrolls filled with Kinnara, elephant, goose and monkey The ceiling proper displays four projecting *lūmās* in the four corners and one similar *lūmā* in the centre, a half depressed *lūmā* on each side and a quarter *lūmā* at each end of the corner All the *lūmās* resemble serrated diamonds and are arranged diagonally The central projecting *lūmā* is the biggest in the series, consisting of three courses of twelve-foil, eight-foil larger and eight-foil smaller *kolas*, the last one being diagonally placed upon the one just above In its centre is inserted a stamenal tube clasped by one row of petals Each of the four corner projecting *lūmās* is composed of three courses of eight-foil *kola* each and an usual stamenal tube Each of the half *lūmās* consists of two courses of five-foil and trefoil *kolas* The quarter *lūmās* are indicated by two foils of *kolas* The edges of the *kolas* are incised with lotus petals This is one of the finest ceilings of its kind in India [73]

The ceiling near the *gūdhamandapa* door is a *ksipta* one belonging to the *nabhicchanda* order (Fig 29) Square on plan it is also raised up by a square frame of sur-architraves The sur-architraves are divided into two horizontal belts, the lower being treated as *karnadardarikā*, and the upper showing male and female pitcher-bearers with Gandharvas and Mālādharas The ceiling proper displays a fine arrangement of nine depressed *lūmās*, namely four full *lūmās* in the four corners, one full *lūmā* in the centre and a quarter *lūma* at each end of the corner All the *lūmās* resemble serrated diamonds and are arranged along the two diagonals of the square The quarter *lūmās* consist each of three-fold (2+1) *kola*, while each of the remaining *lūmās* is made up of three courses of eight-foil, quatrefoil and circular *kolas* The square frame of the central *lūmā* overlaps on the quarter part of the corner *lūmās* and the foils of *kolas* of these places have been transferred to the sides, so that

there is formed a continuous chain of *kolas* all around The corner of the central *lūmā* and the side space between the corner *lūmās* are filled with pieces of creepers issuing from the mouth of *kīrtti-mukhas* This considerably enhances the beauty of the ceiling Like the preceding ceiling the edges of the *kolas* here also are decorated with lotus petals This is one of the handsomest ceilings of the *nābhicchanda* order

The ceilings in the southeast and southwest corners are alike Rectangular on plan they are *kṣipta vitāna* of the *nābhicchanda* order (Fig 30) Each ceiling is composed of three receding courses, the first being octagonal and the others circular The inner face of the octagonal course is relieved with figures of a *kāyotsarga* Jina, Ācāryas, Gandharvas, Vidyādharas and elephants with upraised trunks, while it underside depicts a *kīrttimukha* at each corner and a frieze on each of its shorter sides The frieze represents a procession of warriors on the one side, a *lalitāsana* goddess with worshippers, *śārdūlas* and warriors on the other The second is an eight-foil *kola*, carrying *kīrttimukhas* on the triangular spaces and Vidyādharas on the points, the edges of *kola* are carved with lotus petals The third is a quatrefoil *kola* bearing similar decorations as we find in the preceding course The ceiling is closed up on the top by a circular *kola*

Placed against the wall of the *gūdhamandapa* and flanking its northern door are two *khattakas*, now empty, except for the *parikara* carrying an inscription of 1091 A.D The *triratha* pedestal of each *khattaka* consists of a *khura*, *kumbha* decorated with half diamonds, *kalaśa* and *padma* The wall is plain and is crowned by a ribbed awning and a double-course *udgama* In front of each *khattaka* is a scalloped *torana* arch thrown between the pillars of the side bays The arch issues from the mouth of a *makara* treated as an impost inserted into the pillar and meets in the centre of the underside of the architrave It is punctuated with a row of Gandharvas and carries pendants at the points of cusps and lotus scrolls in between on the lower edge and saw-tooth pattern on the upper

Raṅgamaṇḍapa

The *raṅgamaṇḍapa*, laid out on the floor of the *jagatī*, consists of ten tall, ornate pillars disposed along the three sides of a square, dividing thus its entire area in a square central nave and the side aisles Six of these pillars on each side, together with two pillars of the *mukhamandapa* form an octagon and support a shallow but beautifully wrought domical ceiling on an octagonal frame of architraves Eight of these pillars are of the octagonal type, while the other two are of the square order

The two square pillars, forming the octagon on the north side, have their corners chamfered into three angles Each of these pillars consists of four components, viz pedestal, base, shaft and capital The pedestal is made up of a *bhitta*, *jāḍyakumbha*, *karnika*, *antarapatra* and a plain *pattikā* The base consists of a *khura*, *kumbha* carrying a niched *lalitāsana* goddess on each of the four faces, *kalaśa*, *antarapatra*, and *kapota* adorned with *caitya*-arch pattern Like the shaft of the square pillars of the *mukhamandapa*, the shaft of these pillars also is divided into four sections The square section carries framed figures of two or four-armed male dancers, musicians and Pratihāras on the four faces The octagonal section bears eight figures of two-armed female dancers The sixteen-sided section is plain The circular section is divided into three horizontal belts The lower belt is plain The middle belt shows four projecting *lambanas* and decoration of chain-and-bells alternating with tassels The upper one, which is equal to the size of the two combined, carries a band of *kīrttimukhas* spewing pearl chains that are secured below by a band of diamonds and beads The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by five-armed double-roll brackets bearing a figure of Kinnar on the side face of each arm

The octagonal pillars (Fig 32) are similar to the square ones, but here the *kumbha* of the octagonal base is decorated with half diamonds, and the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section, separated from the one below by a *kumuda*, alone showing carvings which include, in addition to those seen on the square pillars, a band of Gandharvas Besides, the corner pillars are crowned by four-armed brackets, the side face of each arm of which is adorned with half *kīrttimukha* or creeper,

The architraves are divided into two fasciae The lower fascia depicts lotus scrolls, which are punctuated with geese and which emanate from the mouth of a *kīrttimukha* represented in the middle The upper one is decorated with rosette-marked diamonds The scroll-band near the *mukhamandapa* is replaced by a figural band displaying a *lalitāsana* goddess accompanied on each side by a row of Gandharvas and Vidyādharas In the centre of their underside is represented a fine lotus medallion with two rows of incurved petals But the architraves in the four corners formed at the base of the dome are plain, except for a *kīrttimukha* in the middle of the lower belt and a lotus medallion carved in low relief on the underside

Between the central pair of pillars on each side was originally thrown a *torana*-arch This is evident from slots left in the centre of the underside of the architraves Fortunately, one such arch is intact on the east side Belonging to the cusp *tilaka* variety it emerges from a circular impost inserted in the pillar shaft and meets in the centre of the underside of the architrave Its each cusp issues from the mouth of a *makara* and ends in a *tilaka* The cusps are adorned with a row Gandharvas, and their upper surface is edged with saw-tooth pattern The *tilakas* shelter *lalitāsana* goddesses with attendant figures on both sides and carry circular pendants below and bells above On the upper edge are also seen Mālādharas

The domical ceiling (Fig 31) is of the *sabhāmandāraka* order It emerges from a square block placed over each pillar forming octagon and sculptured with a *lalitāsana* goddess flanked on each side by a female attendant The dome is composed of eight circular courses and a circular *padmaśilā* The inner face of the first course is decorated with a band of *kīrttimukhas*, while its projected underside on the north and south depicts creepers The second is *karnadardarikā* surmounted by a strip of diamonds The third is inset with figures of *lalitāsana* goddesses, but in each cardinal point is represented Gaja-Lakṣmī The fourth is *gajatalu* surmounted by a band of diamonds and beads and a band of lotus petals The fifth consists of thirthy-two-foil *kola* carrying figures of Vidyādharas on the points and of *kīrttimukhas* on the triangular spaces. The sixth, seventh and eighth display twenty-eight, twenty four and twenty whorls of seven-fold (3+3+1) *kolas* respectively From the third course project out sixteen bracket figures, fourteen being occupied by four armed Vidyādharas (Fig 33) and two by Naigameṣins Vidyādharas hold knife, lotus, pitcher and musical instrument and are represented in postures typical of the medieval period, this is apparently indicated by the bending of their leg at the back like a ploughshare The goat-faced Naigameṣin, located near the *mukhamandapa* and represented in similar posture, hold pitcher in the two upper hands and fly-whisk and lotus in the lower ones Each of these brackets supports a square block adorned with diamonds The large *padmaśilā* consists of four courses of twenty, twelve, eight and quatrefoil *kolas* Between the *kolas* are visible reverse *gajatālus* In the quatrefoil is inserted a stamenal tube clasped by two rows of petals In each corner of the dome is a large, fine figure of *kīrttimukha* carved in high relief in a border of creepers

The two bays located on two sides of the central projecting bay of the *mukhamandapa* contain beautiful *utksipta* ceiling of the *mandāraka* variety (Fig 28) They are identical in structure as well as in ornamentation Built on a rectangular plan each ceiling is composed of two courses and a big *lūmā* or *padmaśilā* hanging down in the centre The first course is formed by an octogonal course set up in a square in the centre and a rectangular panel on each side The inner face of the octagon is decorated with lotus scrolls filled with figures of geese, while the underside four corners of the square are adorned with *kīrttimukhas* The underside two panels, in one ceiling, depict two elephants facing each other in the centre, two warriors on their two sides and a horse-rider on either extremity, while in the other they represent some unidentified narratives. The second is circular adorned with *gajatālu* The *lūmā* consists, from top to bottom, of reverse *gajatālu*, eight-foil *kola*, reverse *gajatālu*, and quatrefoil *kola* edged with leaves In the centre of the quatrefoil *kola* is inserted a stamenal tube clasped by two rows of petals The architraves enclosing the ceiling show on their two fasciae rosette-marked diamonds, but the lower fascia near the stairway depicts a procession of warriors and an Ācārya with disciples At times a *kīrttimukha* also appears in

the centre of the lower fascia The underside of the architraves shows lotus medallions, which are similar to those seen in the *mukhamandapa*

Each of the side aisles of the *rangamandapa* is covered with seven *samatala* ceilings, each supported on a rectangular frame of architraves placed across the pillars of the *rangamandapa* and the *mukhamandapa* on the one side and squat pilasters placed right above the corridor pillars of the *devakulikās* on the other The architraves are similar to those seen at the basal corners of the dome The ceilings are skilfully relieved with various narratives selected from Jaina mythology, figures in boxes, and images of gods and goddesses Beginning from the southern end the seven ceilings in the west aisle represent the following scenes

1. Parents of 24 Tīrthankaras of the past and future ages.
2. Parents of 24 Tīrthankaras of the present Avasarpiṇī *Pañcakalyāṇaka* events (*Cyavana*, *Janma*, *Dīkṣā*, *Kevalajñāna* and *Nirvāṇa*) and other incidents of the life of Tīrthankara Pārśvanātha (Fig 34)
3. *Pañcakalyanaka* scenes of Tīrthankara Śāntinātha and Tīrthankara Nemināatha A circular depresssion in the centre
4. A procession scene with figures of Gajarāja, Atinandana, Vidyādhara, etc In the centre of the ceiling are five sculptured niches, each containing a figure of four-armed *lalitāsana* goddess carrying lotuses in the upper hands, and *varadamudrā* and fruit in the lower ones They may be identified with Lakṣmī
5. This ceiling is similar to the preceding one, but here the central niche is replaced by a circular depression Besides, one niche depicts Yakṣa Mātaṅga (?) standing in *tribhanga* posture, instead of goddess Lakṣmī
6. *Pañcakalyāṇakas* of Tīrthankara Mahāvīra, the story of Candanabālā and her severe penance, Caṇḍakausika as a poisonous serpent and his being killed by ants, and some other events connected with the life of Mahāvīra
7. *Pañcakalyāṇaka* events of Tīrthāṅkara Ṛṣabhadeva. In the centre of the ceiling is a circular depression On one side of the depression are Kālī, Vairotyā and Lakṣmī, and on the other side are Gomukha, Ambikā and Yakṣa Brahmaśānti, all having four arms and sitting in *lalitāsana*

Starting from the southern end the seven ceilings in the east aisle show the following representations

1. In one scene is seen an Ācārya preaching in front of the monks and the *caturvidhasamgha* At the other place he is shown with *sthāpanā* in front In another scene he is seated on a pedestal and a disciple is lying down in his front in the act of obeisance The central space of the ceiling is occupied by six human-couples, the male wearing a beard
2. In square or rectangular boxes are shown *caurī*-bearers, elephants with drivers, musicians and human-couples, but in one instance we find an image of four-armed *lalitāsana* goddess Sarasvatī and in another, that of Lakṣmī The boxes are edged with lotus petals and are set up in border of diamonds and beads. At the four corners the border is interrupted by concave-sided lozenges edged with beads In each quarter of the lozenge is depicted a lotus flower The figures in boxes are stationed on pedestals carved with lotus stem
3. In one panel are represented *caurī* bearers, female carrying water vessel, male standing with folded hands, female standing with one of her hands raised in adoration, and trumpeters On one side of these are depicted three images of Lakṣmī, each having four arms and sitting in *lalitāsana*, while on the other we find a four-armed *lalitāsana* image of *Ambikā* accompanied by Sarvānubhūti Another panel depicts an Ācārya preaching in front of the *caturvidhasaṁgha*, at the other place he is delivering religious discourse to the monks In the centre of the ceiling are shown five human-couples, the male having a beard

4-6 Figures in boxes (Fig 35) They depict horse-riders, elephants with drivers, pitcher-bearers, dancers and musicians The fourth and fifth ceilings show, in addition, figures of *caurī*-bearers and seven male dancers in a circle

7 In one panel are shown female carrying water pot, elephant, *kāyotsarga* Jina, and male with folded hands or carrying fly whisk In another panel is an Ācarya seated on a chair and a pupil paying homage to him, another Ācārya is depicted worshipping a *sthāpanā*, in which act he is followed by the monks and the *caturvidha-saṃgha* In the centre of the ceiling are three human-couples and two images of four armed *lalitāsana* goddesses identifiable with Vajrāṅkuśi and Mānavī

The nave of the *rangamandapa* towards the north is connected with *balānaka* by three bays, each having a ceiling resting on a square frame of architraves Of these the two side ceilings are uncarved and belong to the *samatala* class, but the upper fascia of the architraves is decorated with a strip of diamonds The central ceiling, raised up by a square frame of sur-architraves, is made by cutting off the corners, possessing three tiers of nine slabs The central slab depicts a full-blown lotus flower having two rows of petals The architraves are divided into two fasciae, the lower showing creepers that issue from the mouth of a *kīrttimukha* represented in the centre, and the upper the diamonds The sur-architraves are divided into three horizontal belts, the lower carrying *ardhapadma* pattern, the middle bearing diamonds alternating with lesenes on the north and south sides and lozenges in border of diamonds and beads on the east and west sides, and the upper showing saw-tooth pattern

Devakulikās

Arranged on the outer flank of the *jagatī*, the *devakulikās* and the niches rest on a platform which has almost the same floor level as we find in case of the sanctum and its two adjoining *mandapas* They are approached from the *rangamandapa* by a flight of three steps cut all around the platform and are confronted by a colonnaded corridor having one arcade of pillars Each pair of two pillars and two pilasters (flanking the doors) form a square bay in front of each *devakulikā*. The pillars are simple and belong to the octagonal order Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *karnikā*, the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, and the capital has a short round *bharanī* of *padma* surmounted by four-armed roll brackets The five-faceted pilasters are similar to the pillars Each bay contains a ceiling made by cutting off the corners, comprising three tiers of nine slabs The central slab in some ceilings depicts an open crude lotus having two rows of petals The architraves enclosing the ceilings are divided into two fasciae and are plain, but for a crude lotus medallion carved in low relief in the centre of their underside and occasionally a *kīrttimukha* in the centre of the lower fascia

The corridor in surmounted towards the *rangamandapa* by an overhanging corrugated eave-cornice and a *kapota* Supported by the pierced round braces placed right above the corridor pillars there are squat pilasters carrying the architraves of the side aisle of the *rangamandapa* These squat pilasters are square at the base, then they change into an octagonal and a round section, and finally they are crowned by a capital which is similar to that seen in the corridor pillars. Thesapces between these pilasters are filled with horizontal slabs decorated with a band of rosette-marked diamonds and a band of saw-tooth pattern

In front of the door of each *devakulikā* is a moonstone which corresponds to that seen in the northern door of the *gūdhamandapa*, with this difference that the decoration of diamonds on the *talarūpaka* is absent here The door is of the single-*śākhā* variety, decorated with alternate rosette-marked diamonds and beads and flanked on the outer side by a strip of lotus petals. On the lower part of the jamb stands a female carrying water pot in her upraised hand, her other hand being in *katyavalambita*-pose The *udumbara* shows in a square an inverted crescent having foliage on both ends in the centre and a small lotus medallion on its either side The *uttaranga* continues the decoration of the jamb and depicts a *padmāsana* Jina in *dhyānamudra* on the *lalāta*

The two *devakulikās* from the southern end, east wing, however, are ornate Their door is of the *dviśākha* variety It consists of a *patraśākhā* decorated with foliate scrolls and flanked on the outer side by a band carved with lotus petals, and a *śākhā* having the usual carving of diamonds and beads The *udumbara* shows rosette-marked diamonds on the square central part as well as on the two sides

The female pitcher-bearer is flanked on the outer side by a male standing with folded hands. The *uttaranga* continues the decorative designs of the jambs and depicts an usual *padmāsana* Jina on the *lalāṭa* The shaft of the five-faceted pilasters flanking the door carries a standing male figure below and a *kīrttimukha*-band above Projecting from the sixteen-sided section of the shaft of the octagonal pillars is a *kīcaka*-bracket, which is intact in one instance only

Each of the six niches stands on a moulded pedestal, which consists of a *jādyakumbha, karṇikā, antarapatra* and *padma* On the pedestal are stationed two segmented circular pilasters joined by a lintel The niche is crowned by a ribbed eave-cornice and an *udgama* pediment

The *devakulikās* and the niches are dedicated to Tīrthankaras, the images of whom have mostly disappeared Some of these images were brought from Danta and installed during recent years [74] In some only pedestal and *parikara* now remain Some of the pedestals bear inscriptions that are dated later than the date of the temple This indicates that these images were subsequently kept there

The exterior wall (Fig 22) of each *devakulika* as well as niche shows five offsets The *devakulikās* and the niches are separated from one another by recesses Horizontally, they are divided into three component parts, viz *vedibandha, jangha* and *varaṇḍikā* The *vedibandha* shows mouldings of *khura, kumbha* decorated with half diamonds, *kalaśa, antarapatra,* and *kapota* decorated with *caitya*-arch pattern The *jangha*, divided into two registers by a plain median band and also topped by a similar band, is plain The *varaṇḍikā* consists of an usual *kapota* and a ribbed eave-cornice The fifth *devakulikā* from the southern end is surmounted by a *śikhara* which is now plastered up with lime

Balāṇaka

It is a square pillared *maṇḍapa* partly jutting out from the outer enclosing wall of the temple (Fig 22). It rests on the same floor level as do the *devakulikās*, and is enclosed towards the exterior by a wall made up of perforated stone grilles set between the pillars It consists of twelve pillars disposed along the four sides of the square and carries a domical ceiling on an octagonal frame of architraves The pillars are of the octagonal type Their base consists of a *khura, kumbha* decorated with half diamonds, *kalaśa, antarapatra*, and *kapota* carved with *caitya*-arch ornament The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a band of *kīrttimukhas* spewing chains that are fastened below by a band of diamonds and beads. The capital consists of a double-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by four or five-armed double-roll brackets The architraves, divided into two fasciae, are plain, but for a lotus medallion in the centre of their underside and a *kīrttimukha* in the centre of the lower fascia The domical ceiling is composed of ten circular courses The first is adorned with diamonds The second is *karnadardarikā* carved with lotus petals The remaining eight courses consist of *padmas*, each incised with lotus petals The circular apical stone is relieved with an open lotus flower having three rows of petals and sustaining a crude stamenal tube clasped by two rows of petals The four corners at the base of the dome show each a bold *kīrttimukha* set up in a border of lotus scrolls The grilles are pierced by different geometrical designs such as cross, square, diamond, *svastika*, four or eight-petalled flower, etc The *balānaka* is over shadowed by a corrugated eave-cornice

At present there is a stone slab representing the Aśvāvabodhasamalikāvihāratīrtha The panel originally belongs to the Neminātha temple at this site Half of this panel may still be seen on the south wall of the sanctum of the Neminātha temple. The panel is securely dated to 1281 A. D by an inscription engraved upon it A similar panel may also be seen in the Lūnavasahi at Abu [75] The *balānaka* also preserves a stone plaque representing the mothers of 24 Jinas This panel appears to be quite a late one Bhandarkar suggests that the *balānaka* is a modern work,[76] but it is so integrated that it seems to be a part and parcel of the original temple

Porches

The northern porch is approached by a double flight of steps, each having five steps. The first

leads from the ground to a platform on which it is perched, and the second, accommodated in the porch itself, leads to the *balānaka*. Square on plan the porch rests on a moulded *pītha*, which consists of a *bhiṭṭa*, *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, *kapota* adorned with *caitya*-arch device, and *padma* On the *pīṭha* stand two pillars and two pilasters supporting a ceiling on a square frame of architraves The pillars are of the octagonal type and correspond to those seen in the *balāṇaka*, but the *kīrttimukhas* in the band surmounting the shaft do not spew chains, and the capital has a fluted *bharaṇī* and a four-armed *kīcaka* bracket The five-faceted pilasters are similar to the pillars, but the *kalaśa* of the base is replaced by a *karṇikā* The architraves are quite plain The ceiling is made by cutting off the corners, comprising three tiers of nine stones The central stone depicts an open lotus having two rows of petals The lotus is set up in a square bordered by lotus scrolls and having *kīrttimukhas* at the four corners The porch is shaded by an overhanging corrugated eave-cornice. From each corner of the roof and supported by the eave-cornice emerges an elephant carved wholly in the round

From the remains of an impost on one pillar and the slot left in the centre of the underside of the architrave it appears that originally there was a *torana*-arch thrown between the pillars

The door leading to the *balānaka* is of the single-*śākhā* variety It is decorated with foliate scrolls and is flanked on the outer side by a band of lotus petals At the base of the jamb stands a female carrying water pot The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and rosette-marked diamonds on either extremity The *uttaranga* continues the decoration of the jamb and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāṭa* In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *śankha* and *gagāraka* Below the stairway can be seen a similar moonstone resting on the platform

The western porch is similar on plan and in design to the northern one, but here the platform is absent, and it is ascended by only one flight of steps comprising nine treads Besides, the *antarapatra* of the *pītha* is wider and decorated with diamonds, the base of the pillars and pilasters is made up of only a *khura*, *kumbha* decorated with half diamonds, and *kalaśa*, the *bharaṇī* is unfluted and the brackets are carried by *kīcakas* and *kīrttimukhas*, the moonstone is absent, probably it has been removed during later times, the architraves carry lotus medallions in the centre of their underside, each having one row of petals and a pistil, the *udumbara* shows stemmed lotus with geese on the central projection, but the diamonds on its two sides are absent, and the *lalāta* depicts a four-armed *lalitāsana* image of Lakṣmi

The eastern porch, similar on plan to the other porches, rests on a wide platform which fills up the space between this temple and the Pārśvanātha temple situated beside it on the east The pilasters and ceiling are similar to those seen in the western porch, but here the circular section of the shaft carries one more band of *kīrttimukhas*, and the brackets of the columns carry only *kīcakas* The door is of the *triśākha* type, consisting of *patraśākhā* carved with creepers, *stambhaśākhā*, and *bahyaśakha* decorated with lotus petals. The *stambhaśakhā* is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section bearing four decorative bands of scrolls, diamonds alternated by beads, beaded garlands, and *kīrttimukhas*. The *stambhaśakhā* is flanked on each side by a *bakulamālā* The lower part of the *śākhas* is occupied by a standing female figure with her hands hanging on the sides, she is accompanied on the outer side by a female attendant and on the inner side by another female carrying conch-shell The *udumbara* shows a semi-circular projection carved with stemmed lotus filled with geese in the centre and a small lotus medallion on its either side The jambs are surmounted on the *uttaranga* proper by a round capital consisting of *karnikā* and *padma* The space between the capitals is filled with the creeper-band carried over here from the *patraśākhā* and a band of Mālādharas, both being interrupted in the centre by two hovering figures carrying a miniature shrine. The overdoor depicts a figure of *padmāsana* Jina in *dhyānamudrā* in the centre as well as on

either end, and the space in between them is filled with niched *lalitāsana* goddesses alternating with images of *kāyotsarga* Jinas The execution of the entire door is crude It stands apart from the other doors of the temple and appears to be added later

The corridor between the lateral doors of the *gūḍhamandapa* and the outer entrances is covered with *samatala vitānas*, and its roof towards the court or southern side has a corrugated eave-cornice Two of the ceilings located near the eastern entrance are relieved with an open lotus flower having three rows of petals and a pistil The flower is set up in a border of diamomds and beads and is flanked on the two sides by a foliate scroll-band The other ceilings are uncarved. Near the western entrance is a stone slab depicting the mothers of 24 Tīrthankaras A similar panel has already been noticed in the *balānaka*

Near the eastern entrance of the temple is laid out a small chapel with a *samvaranī* roof It is entered from all the four sides, but the eastern entrance has been closed now The southern entrance is approached through a porch which has similar pillars, pilasters and ceiling as are noticed in the western porch In fornt of the door is a moonstone which is similar to that seen in the *devakulikās* The doors are like that found in the northern porch, but the jamb here is also flanked by a band of diamonds and beads, and the *lalāṭabimba* depicts an image of Cakreśvarī The *samvaranā* is composed of seven successive tiers of *kūtas* and is surmounted on the top by a fluted bell with *kalaśa* and *bījapūraka* At the base of the *samvaranā*, in each cardinal point, is a double course *udgama* pediment Inside the chapel is a solid structure in yellow marble of Samavasarana scene Circular in shape and consisting of three fortifications shown one above the other, it rests on a moulded pedestal and is surmounted by a quadruple (the images of Jinas having disappeared) placed under a miniature shrine Outside the eastern enternace of this chapel is a beautiful loose *torana* bearing an inscription of 1166 A D

There are some modern cells built against the western wall of the *prākāra* These are now used as godown,

ŚĀNTINĀTHA TEMPLE

Situated to the north of the Mahāvīra temple, the temple of Śāntinātha is a complete Caturvimsati Jinālaya The plan and the general arrangement of this temple are similar to the Mahāvīra temple, but here the *balānaka* is absent, and the niches on the front of the *raṅgamandapa* are eight in number and they are screened by a double arcade of pillars

Mūlaprāsāda

It is *tryanga* on plan consisting of *bhadra*, *pratiratha* and *karna*, the *bhadra* being the longest and the *pratiratha* the shortest The *pītha* consists of a *bhiṭṭa*, *jādyakumbha*, *karnikā* and *paṭṭikā* The *vedibandha* comprises *khura*, *kumbha*, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya* arch ornament The *janghā*, divided into two registers by a plain band and also surmounted by a similar band, is plain, except for sculptured niches containing images of *padmāsana* Jinas in *dhyānamudrā* on the *bhadras* The *varandikā* consists of two *kapotas* and a ribbed eave cornice. The *mandovara* has considerably suffered from restoration and the *bhadra* niches containing Jinas are all modern.

There is a *pranāla* pierced into the *khura* on the east side, but the *pranāla* member has disappeared

The *śikhara* (Figs 36-37), rising from a *prahāra* made up of a recessed fillet and a *padma*, reveals a *tryanga mūlamañjarī* marked by seven *bhūmi-āmalakas*, an *uromañjarī* and a *rathikā* along each *bhadra*, one *śrnga* over each *pratiratha*, and two *śrngas* (one big and one small) over each *karna* The *angas* of the *mūlamañjarī* terminate at the *skandha* which is indicated by a plain band, but the *bhadras* extend to the *grīvā* which is crowned by a large *āmalaka* clasped by fillet, a *candrikā*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka* The *dhvajapatākā* is modern but the *dhvajādhara* seems to be old. The *uromañjarīs* are but the replica of the *mūlamañjarī*, but they are divided only into five stages of *bhūmi-āmalakas* The *śrngas* are also similar to the *mūlamañjarī*, but they are marked by five *bhūmi-āmalakas* and bear only one *āmalaka* as their crowning member Between the *śrngas* are placed *gajamundas* The entire *śikhara* is covered by a fret-work of complicated *caitya*-arch pattern The *rathikās*, flanked on each side by an incipient balcony model

and surmounted by an *udgama*, contain images of four-armed *lalitāsana* goddesses accompanied on either side by a male *caurī*-bearer. The goddess in the eastern *rathikā* is Cakreśvarī, while that in the eastern *rathikā* is Ambikā. The objects held by the goddess in the southern *rathikā* are mutilated, and hence she could not be identified. The northern *rathikā* is empty.

The door of the sanctum has a moonstone in its front, which consists of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem. The single-*śākhā* doorframe consists of *patraśākhā* bearing incision of creepers and surrounded by a strip of lotus petals and a band of diamonds and beads. At the lower part of the jambs stand the river goddesses, Gangā on proper right and Yamunā on proper left, both carrying a water jar. This is a rare representation in the Jaina temples of Gujarat. The *udumbara* shows a square projection depicting stemmed lotus in an inverted crescent in the centre, a female carrying water pot and a projecting *kīrttimukha* on each side of it, and two females with one of their hands raised in adoration on either extremity. The *uttaranga* continues the decoration of the *śākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta*.

Inside the sanctum is installed an image of Śāntinatha sitting in *dhyānamudrā* on a short pedestal supported by another high pedestal. The image, carved in the round, appears to be a late one, and the short pedestal seems to be originally placed in the Mahāvīra temple and brought here by mistake during repairs of the temple. This is apparently known from an inscription of V. S. 13-4 engraved upon the pedestal, which attributes it to the temple of Mahāvīra.[77] The high pedestal showing mouldings of *bhitta*, *jādyakumbha*, dado, *padma* and fillet appears to be original.

Gūḍhamaṇḍapa

Articulated at the frontal *karna* of the *mūlaprāsāda* it is *dvyanga* on plan, comprising *bhadra* and *karna*. It shares its *pīṭha* and *mandovara* with the *mūlaprāsāda*, and has a *samvaranā* roof studed with six rows of bells and surmounted on top by a large bell with *kalaśa* and *bījapūraka*. All the bells are unfluted, and their workmanship is very poor.

Square on plan each of the lateral porches is landed up by a flight of three steps. The western porch consists of two pillars and two pilasters supporting a ceiling on a square frame of architraves. The pillars are of the octagonal type. Their base is composed of a *khura*, *kumbha* decorated with half diamonds, and *kalaśa*; the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, and the capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas*. The five-faceted pilasters are similar to the pillars, but the *bharanī* shows only the *padma* and the brackets are of the roll type. Made by cutting off the corners the ceiling consists of three tiers of nine slabs, the central slab being relieved with an open lotus comprising two rows of petals, a circle filled with twine pattern, and a pistil. The architraves are plain. The roof, now plastered up, has a corrugated cave-cornice overhanging the architraves. The single-*śākha* door is decorated with foliate scrolls and is flanked on the outer side by a band of lotus petals. On the lower part of the jamb stands a female carrying water pot. The *udumbara* shows a round projection carved with stemmed lotus filled with geese in the centre, a projecting *kīrttimukha* on each side of it, and diamonds on either extremity. The *uttaranga* continues the decorations of the *śākhā* and depicts a two armed *lalitāsana* male figure playing *vīnā* on the *lalāta*. In front of the door is a moonstone consisting of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem.

The eastern porch is similar to the western one, but here the brackets of the pilasters carry *kīcakas*, the circular section of the pillar-shaft has a projecting bracket shaped into an elephant facing towards inner side, and the *lalātabimba* depicts a flute-player.

The northern door is ornate. It is of the *dviśākha* variety. The inner *śakhā* carries lotus scrolls punctuated with elephant, goose, dancer, etc., and is flanked on the outer side by a band of lotus petals and a band of diamonds and beads. The outer *śākhā* is decorated with creepers. At the base of the *śākhās* stands a female carrying water pot; she is flanked on the outer side by a male figure,

The *udumbara* is divided into two registers, the lower showing mouldings of *khura*, *jādyakumbha* and *karnikā*, and the upper a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche on either extremity The niches depict a four-armed *lalitāsana* image of Sarvānubhūti on proper right and of Ambikā on proper left, both being accompanied on the inner side by a female *caurī*-bearer and a flute-player The *uttaranga* continues the decorative bands of the *śākhās* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāṭa* Above the *uttaraṅga* is a relief panel containing eight auspicious Jaina symbols called *aṣṭamaṅgalaka* The *astamangalaka* is a rare depiction in the Jaina temples of our period In front of the door is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka*

The interior of the *gūdhamaṇḍapa* is square and shows an octagonal arrangement of eight pilasters, supporting a domical ceiling on an octagonal frame of architraves The base of the pilasters consists of a *bhitta* and a *kumuda*, their shaft is square at the base, octagonal in the middle and circular on the top, and their capital has a short round *bharanī* of *padma*, surmounted by roll-brackets The architraves are plain The domical ceiling, commenced from each pilaster by a square block inset with rosette-marked diamond, is composed of six circular courses The first four are *padmas*, each ornamented with lotus petals and surmounted by a band of diamonds and beads The fifth is an eight-foil *kola* carrying *kīrttimukhas* on the triangular spaces The sixth is a quatrefoil *kola*, also carrying *kīrttimukhas* on the triangular spaces The dome is closed up by a circular *kola* The four corners at the base of the dome are plain.

Mukhamaṇḍapa

Rectangular on plan it is divided into six bays and is landed up from the *rangamanḍapa* by a flight of five steps cut into the central bay towards the *raṅgamanḍapa* (Fig 38) Below the stair is a moonstone of the same kind as we find in the northern door of the *gūḍhamandapa* The *pītha* on the two lateral sides carries mouldings of two *bhiṭṭas*–the lower being plain and the upper showing a band of diamonds and beads-, a minor *karnikā*, fillet, *jādyakumbha*, *karnikā*, *antarapatra* decorated with diamonds, *chādyakī* teeming with *caitya*-arch pattern, and *grāsapaṭṭī* The front (northern face) of the *pītha*, however, is treated like an ornamental balustrade (Fig 39) It consists of a *bhitta*, a *rājasenaka* decorated with diamond-and-double volute pattern, a *vedikā* and an *āsanapaṭṭa*. The *vedikā* is divided into upright posts alternating with depressed vertical slabs Below, the posts are plain, while above, they show a *kīrttimukha*, goose, dancer, lion or creeper in roundel, a *ghatapallava*, and volute pattern The slabs show foliate scrolls, lotus scrolls or creepers The *dvichādya āsanapatta* with a bell rooflet projects boldly over each post, and it recedes with a *kīrttimukha* over each slab The balustrade on each side of the staircase carries two projecting sculptured niches on the *vedikā* Each niche is surmounted on the *āsanapatta* proper by an *udgama*, and below it on the *rājasenaka* is another smaller *udgama* flanked by two elephants carrying male pitcher-bearers on their back The niches contain images of four-armed *lalitāsana* gods and goddesses The two niches on proper right shelter Sarvānubhūti and Acchuptā, but the objects held by the god and the goddess on proper left are mutilated, and hence their identification could not be possible

The *mukhamandapa* consists of ten ornate pillars, eight running east-west in two lines of four each, and one each placed in the southeast and southwest corners Besides, there are two ornamental pilasters flanking the *gūdhamaṇḍapa* door and dis posed in alignment with the corner pillars · The four pillars in the front row are of the square order with corners chamfered into three angles Their base consists of a *khura*, *kumbha* carrying images of four-armed *lalitāsana* goddesses in niches, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch pattern The shaft has four sections, viz square, octagonal, sixteen-sided and circular The square section is the longest one, the circular is next in length, and the sixteen-sided is the shortest one. The square section of the shaft carries framed figures of four-armed standing Vidyādevīs on the four faces The octagonal section bears eight figures of four-armed *lalitāsana* goddesses The

sixteen-sided section has sixteen figures of four-armed *lalitāsana* goddesses on the two central pillars and a band of Gandharvas on the extreme ones The circular section is divided into two halves, the lower showing four projecting pendants and decorations of chain-and-bells alternating with tassels, and the upper bearing a band of *kīrttimukhas* emitting chains that are clasped below by a band of rosette-marked diamonds and beads The capital has a double-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by four or five-armed double-roll brackets, the side face of each bracket of which is carved with creepers

The remaining six pillars are of the octagonal type Their base and capital carry similar mouldings and decorative elements as are noticed in the square pillars, with this difference that the *kumbha* of the base shows half diamonds on each of its eight facets The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The circular section displays four projecting *lambanas* below and is surmounted above by a band of *kīrttimukhas* spewing chains that are clasped below by a band of rosette-marked diamonds and beads. The two pillars near the *gūdhamandapa* door carry two additional belts above the sixteen-sided section The lower of these belts shows eight figures of four-armed *lalitāsana* goddesses, and the upper has four or eight figures of four-armed *lalitāsana* Sarvānubhūti, but the *lambanas* in one instance are conspicuous by their absence

The five-faceted pilasters have similar base and capital as we find in case of the square pillars, but here the *antarapatra* and the *kapota* of the base are absent and the side face of the brackets bears a Kinnara Below, the shaft is occupied by a framed figure of four armed standing goddess accompanied on each side by a female *caurī*-bearer and a female carrying water pot The goddesses on proper right and left are identifiable with Acchuptā and Vairotyā respectively Above, the shaft displays three successive niches containing images of four-armed *lalitasana* goddesses, each being attended upon either side by two female *caurī*-bearers The goddesses on proper right are identifiable with Mahākalī, Vajrānkuśi and Mahāmānasī, and those on proper left may be identified with Vajraśṛnkhalā, Kālī and Prajñapti The shaft is surmounted by a *ghatapallava*.

The architraves running across the columns are divided into two fasciae The lower fascia displays lotus scrolls punctuated with geese and issuing from the mouth of a *kīrttimukha* represented in the middle. The upper one is decorated with diamonds In the centre of the underside of the architrave is carved in low relief a lotus medallion comprising two rows of petals From the slots left in the centre of the medallions of the architraves placed across the front row of pillars it appears that originally there were *torana*-arches thrown between the pillars

Each bay contains an ornate ceiling The ceilings in the southwest and southeast corners are alike Square on plan it is a small domical ceiling consisting of four circular courses and a short *padmaśilā* The first course represents *kīrttimukhas* on the inner face and a Kinnara couple with creepers issuing form their navel at each corner on the underside The second is *karnadardarikā* The third and fourth consist of an eight-foil larger *kola* and an eight-foil smaller *kola* respectively, having *kīrttimukhas* on their triangular spaces The *padmaśilā* consists of a reverse *gajatālu*, an eight-pointed quatrefoil *kola* and a stamenal tube clasped by two rows of petals The ceiling is raised up by a square frame of four rectangular slabs The slabs are divided into two horizontal belts, the lower showing balcony medels and the upper bearing *ardhapadma* enrichment in pearl festoons, with pair of geese flanking the loops

The ceilings in the northeast and northwest corners are also similar to each other Rectangular on plan each ceiling consists of three circular courses and a circular *padmaśilā* The inner face of the first course is decorated with intersecting garland loops, while its underside represents two elephants lustrating a lotus plant at each corner and five warriors occupying the spaces between them on the two shorter sides The second is *karnadardarikā* The third is *gajatālu* surmounted by a band of diamonds and beads The *padmaśilā* begins with a reverse *gajatālu*, then it is occupied by an eight-foil pointed *kola*, and finally comes a reverse *gajatālu* sustaining a stamenal tube clasped by four rows of petals The stemenal tube in one

ceiling has disappeared. The ceiling is raised up by a rectanglar frame of sur-architraves decorated with lotus scrolls carrying figures of human-couple, Kinnara-couple, Gandharva, elephant, *makara*, pair of geese, and man seated on *makara*

The ceiling just above the stairway is square on plan It is an *utkṣipta* ceiling of the *mandāraka* order (Fig 40) It consists of three circular courses and a large pendant or *padmaśilā*. The inner face of the first course is decorated with *campaka* flowers, while its underside on the four corners carries images of four-armed *lalitāsana* goddesses identifiable with Rohini, Sarasvatī, Gakreśvarī and Vairotyā,[78] each flanked on either side by a Kinnar. The second is *karnadardarikā* The third is decorated with geese The *padmaśilā* consists of four courses of twelve-foil, eight-foil, six-foil and quatrefoil pointed *kolas*, and a flower bud appearing on its tip The first of these courses is set up in normal *gajatālu*, while the others are edged with reverse *gajatālus* The ceiling is raised up by a square frame of sur-architraves inset with projecting sculptured niches alternated by recesses The niches contain figures of female dancers and musicians, while the recesses depict male dancers and musicians

The ceiling near the *gūdhamandapa* door is similar in structure and ornamentation to the preceding one, but it is shorter and slightly rectangular on plan and shows on the underside of the first course four images of four-armed *lalitāsana dikpālas*, viz Agni, Kubera, Yama and Nirrti, on the four corners, and a frieze representing Mālādharas, musicians and dancers in the spaces between them on the two shorter sides

There are two ornamented *khattakas* flanking the door of the *gūdhamaṇḍapa* Each of them stands on a *pañcaratha* pedestal decorated with mouldings of *bhitta*, *jādyakumbha*, *karnika*, *antarapatra* adorned with diamonds, and *kapota* embellished with *caitya*-arch ornament, and is crowned by a bell roof with *rathikā* on front containing an image of four-armed *lalitāsana* goddess Vajrānkuśi accompanied on each side by a female pitcher-bearer On the pedestal of each *khattaka* are placed two ornate pillaretes joined on the top by a lintel supporting an overhanging ribbed eave-cornice, the intrados of which depicts three lotus medallions, each comprising two rows of petals and enclosed in a square bordered by diamonds and beads. Both the *khattakas* are now empty

Raṅgamaṇḍapa

It consists of eight ornate pillars disposed along the three sides of the square central nave (Fig 41), while its fourth side (rear side) is shared by the *mukhamandapa* Six of these pillars, namely two central pillars on each side, alongwith the middle pair of pillars of the *mukhamandapa*, form an octagon and support the domical ceiling on an octagonal frame of architraves Two central pillars on the north are of the square variety and correspond to the square pillars of the *mukhamandapa*, but here the shaft carries a band of lotus scrolls, punctuated with geese, above the sixteen-sided section Besides, the framed figures at the base of the shaft depict two or four-armed male dancers and musicians, and the sixteen-sided section is plain The remaining six pillars are of the octagonal type and correspond to the octagonal pillars of the *mukhamandapa*, but here the *lambanas* on the round section of the shaft are conspicuous by their absence and the side faces of the brackets are plain

All the *rangamandapa* pillars have four-armed brackets, and to give an additional height to the roof they are provided with *uccālakas* The *uccālakas* have a square base Their shaft consists of a short octagonal section and a long circular secttion, the latter being surmounted by a band of *kīrttimukhas* spewing chains that are clasped below by a band of diamons and beads Their capital consists of a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed double roll brackets

The architraves supporting the dome are similar to those seen in the *mukhamandapa*, with this difference that here the lower fascia shows creepers. But the architraves enclosing the four corners at the base of the dome are plain, but for a *kīrttimukha* carved in the centre of the lower belt and a lotus medallion represented in the centre of their underside

There is a beautiful *torana*-arch (Fig 42) between the central pair of pillars on the west side,

Belonging to the cusp-*tilaka* variety it springs from the side brackets of the lower capital and meets in in the centre of the underside of the architrave Each cusp of the arch issues from the mouth of a *makara* and ends in a *tilaka* The cusps are bedecked with figures of Gandharvas, while the *tilakas* are inset with images of four-armed *lalitāsana* goddesses The underside of the cusps is decorated with lotus stalks and *bakulamālā*, and their upper surface displays a line of geese and Mālādharas at intervals From the slots left in the centre of the underside of the architrave it appears that originally the *torana* arches were also thrown between the central pair of pillars on the east and west sides

Each of the eight square blocks introducing the dome is inset with an image of four-armed *lalitāsana* goddess accompanied by two female attendants, one on each side The domical ceiling (Fig 43) belonging to the *sabhāmandāraka* variety consists of eight circular courses and a circular *padmaśilā*. The first depicts images of four-armed *lalitāsana* goddesses in projecting niches and rosette-marked diamonds in alternate recesses The second is *karṇadardarikā* surmounted by a band of diamonds The third is decorated with rosette-marked diamonds The fourth is *gajatālu* surmounted by a band of diamonds and beads The fifth and the sixth consist of twenty-eight-foil and twenty-four-foil *kolas* respectively The seventh has twenty whorls of four-fold (3+1) *kola* The eighth comprises sixteen whorls of four-fold (3+1) *kola*. The *kolas* in all the four courses bear figures of Vidyādharas on the points From the third and fourth courses project out sixteen bracket figures of four-armed Vidyādharas holding lotuses, musical instruments and pitchers Each of these brackets supports a square block inset with an image of four-armed *lalitāsana* goddess accompanied on each side by a female attendant The *padmaśilā* displays three courses of twelve-foil, eight-foil and quatrefoil *kolas* with reverse *gajatālus* in between In the quatrefoil *kola*, edged with leaves, is inserted a long stamenal tube clasped by a band of dancers and musicians and carrying an unblossomed part on its tip At each corner of the dome is a large *kīrttimukha* shown in high relief in a border of creepers. In order to maintain the circularity of the dome there are formed projections on the north and south, the soffit of which is elegantly carved with winding creepers

As is noticed in the Mahāvira temple, each of the side aisles of the *rangamaṇḍapa* is covered by seven *samatala* ceilings, each supported on a rectangular frame of architraves placed over the pillars. The architraves, divided into two fasciae, are plain, but for a *kīrttimukha* appearing in the centre of the lower fascia and a lotus medallion carved in low relief in the centre of their underside Barring the uncarved southernmost ceiling in each aisle, all the ceilings are relieved with various narratives selected from Jaina mythology, figures in boxes, and images of gods and goddesses

Beginning from the southern end the six ceilings in the west aisle represent the following scenes

1 Twenty-four male figures sitting in *lalitāsana* The legends engraved upon them include the names of Sudarśana, Sanatkumāra, Draviḍarāja, etc

2 *Pañcakalyāṇakas* and other episodes of Tirthankara Neminātha A large circular depression in the centre

3 Samavasarana and other incidents of some unidentified Jina (Fig 45)

4 *Pañcakalyāṇakas* and other anecdotes related to the life of Tirthankara Mahāvira The Śāsandevatās of Mahāvira, Mātanga and Siddhāyikā, are also represented.

5 *Pañcakalyāṇakas* of Tirthankara Śāntinātha Megharatha is depicted as weighing his body against the pegion for saving the latter's life

6 *Pañcakalyāṇakas* of Tirthankara Ādinātha The fight between Bharata and Bāhubali, the sons of Ādinātha In the centre of the ceiling are carved in high relief two large, four-armed, *lalitāsana* images of Gomukha and Cakreśvarī, the Śāsanadevatās of Ādinātha Gomukha is attended upon either side by a bull-faced male *caurī*-bearer, while Cakreśvarī is accompanied on each side by a female *caurī* bearer.

Commencing from the southern end the six ceilings in the east aisle depict the following scenes

1. *Pañcakalyāṇakas* of Tīrthaṅkara Pārśvanātha Parents of twenty-four Tīrthaṅkaras
2. This ceiling is divided into three panels The side ones are rectangular, representing female figures carrying fly-whisk, pitcher, or hands just raised in adoration The central panel is square and is divided into three concentric circles. The outer circle betrays a sixteen-petalled lotus flower occupied by a complete set of sixteen figures of four-armed *lalitāsana* Vidyādevīs (fig 44), the middle circle contains male figures carrying water pot, and the central circle depicts a *saparikara* image of Tirthaṅkara Pārśvanātha sitting in *padmāsana* with hands held in *dhyānamudrā* The Tirthaṅkara image is displayed against the background of a full-blown lotus flower with incurved petals alternating with buds At each corner of the square are two elephants facing each other
3. This ceiling shows three rectangular panels disposed one within the other The outer panel contains male figures making dance or carrying water pot, or hands just raised in adoration or held in *añjalimudra* The middle panel depicts an Ācārya preaching in front of the *caturvidha-saṃgha*, at another place he is delivering religious injunctions to the monks and Śrāvakas. The central panel has four human-couples, the male wearing a beard
4. Male dancer, musician, *caurī*-bearer, Mālādhara, pitcher-bearer and elephant in boxes In the centre of the ceiling are two small images of four-armed *lalitāsana* Gomukha and Sarasvati
5. It is similar to No. 3, but here is found only one Ācārya, and the two of the human-couples are replaced by *lalitāsana* goddesses
6. In boxes are represented elephants with drivers, horse-riders, male dancers and musicians, and males carrying pitcher or hands just raised in adoration.

On the north, the space between the nave and the corridor is covered by three uncarved *samatala* ceilings.

Devakulikā

The pillars of the *devakulikās* are of the octagonal variety Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *karnikā* The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The capital has a short round *bharaṇī* of *padma*, surmounted by four-armed roll-brackets. The five-faceted pilasters correspond to the pillars, but the capital at some places carries *kīcaka* brackets Two of the pillars near the northern entrance also carry *kīcaka* brackets, and their shaft is surmounted by a *kīrttimukha*-band Each bay of the corridor contains a ceiling made by cutting off the corners Each ceiling is made up of three tiers of nine stones, the central stone being relieved with a full-blown lotus flower consisting of two rows of petals and a central small circle marked with twine pattern Occasionally the lotus is set up in a square bordered by lotus scrolls The architraves supporting the ceilings are plain

The corridor is surmounted towards the *raṅgamaṇḍapa* by an overhanging corrugated eave-cornice and a *kapota* Supported by the *kapota* and the pierced round braces placed right above the corridor pillars are squat pilasters supporting the ceilings of the aisles of the *rangamandapa*. These squat pilasters have a square base, their shaft is octagonal below and circular above, and their capitals are similar to those seen in the corridor pillars The space between these pilasters is filled with horizontal slabs adorned with a band of rosette-marked diamonds and a band of saw-tooth pattern

The doorframe of the *devakulikās* is of the single-*śākhā* variety decorated with scrolls or a band of diamonds and beads The *śākhā* in each case is flanked on the outer side by a strip of lotus petals On the lower part of the *śākhā* stands a female carrying water jar, she is accompanied on the outer side by a male standing with folded hands The *udumbara* shows in a square an inverted crescent having foliage on both ends in the centre and a small lotus medallion on its each side. The *uttaranga* continues the decorations of the *śākhā* but is interrupted in the centre by the *lalāṭabimba* which depicts a *padmāsana* Jina in *dhyānamudrā*. In front

of the door of each *devakulikā* is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka* and *śankha*

Each of the eight niches stands on a moulded pedestal which consists of a *khura*, *kumbha* decorated with half diamonds, *antarapatra* and *padma*. Its wall on the front shows two segmented circular pilasters joined above by a lintel. It is surmounted by a ribbed eave-cornice and an *udgama*

The *devakulikās* and the niches are dedicated to Tirthankaras, the images of whom are mostly gone All these images were installed not at one time but from time to time, as the inscriptions engraved upon their pedestals vary in dates

A niche of recent date is also built towards the southern end of the corridor

The exterior walls of the *devakulikās* and the niches are similar to those found in the Mahāvīra temple

Porches

The northern porch is approached from the ground by a double flight of steps, each comprising five steps The first flight leads to a platform on which stands the porch, and the second accommodated in the porch itself leads to the door Square on plan the porch rests on a moulded pedestal which consists of a *bhitta*, *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra* and *padma*. On the pedestal stand two pillars and two pilasters supporting an uncarved *samatala* ceiling on a square frame of plain architraves The pillars are of the octagonal variety Their base consists of a *khura*, *kumbha* adorned with half diamonds, *kalaśa*, *antarapatra*, and *kapota* enriched with *caitya*-arch ornament The shaft is octagonal at the base, sixteen-sided in the middle, and circular on the top, the last section being surmounted by a *kīrttimukha*-band The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas* The five-faceted pilasters are similar to the pillars, but the *antarapatra* and the *kapota* are absent in the base, and the shaft is plain The single-*śākhā* door is decorated with foliate scrolls and is surrounded by a band of lotus petals On the lower part of the *śākhā* stand the river goddesses, Yamunā on proper right and Gangā on proper left, both bearing a water pot The *udumbara* has a semi-circular projection, now damaged, in the centre, a projecting *kīrttimukha* on each side of it, and diamonds on either extremity The *uttaranga* continued the decorations of the *śākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta* In front of the door is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka* and *śankha* A similar moonstone is also found below the stair resting on the platform. The roof of the porch, now plastered up, is shaded by a corrugated eave-cornice

The eastern porch is completely gone and its doorway closed now Its doorframe is similar to that seen in the northern porch, but the well preserved central projection of the doorsill here is carved with stemmed lotus, and instead of river goddesses here are female pitcher-bearers on the lower portion of the jamb.

The western porch is similar on plan and design to the northern one, but it differs in matter of details After an ascent of four steps is reached a wide platform whence a flight of six steps, accommodated in the porch itself, leads to the door The moulded pedestal evinces the same set of mouldings upto the *antarapatra*, but above that it has a *kapota*, a fillet carved with diamonds, and a *grāsapaṭṭī* The pillars and pilasters are of the same type, but their base shows only a *kumbha* decorated with half diamonds, and a *kalaśa*, the circular section of the shaft is surmounted by a band of *kīrttimukhas* spewing chains that are secured below by a band of diamonds and beads, and the capital displays a short round *bharanī* of *padma*, topped by roll brackets The outer face of the architraves is plain, while their inner face shows two horizontal decorative bands, the lower displaying lotus scrolls which emerge from the mouth of a *kīrttimukha* depicted in the centre, and the upper representing a strip of diamonds In the centre of the underside of the architraves is represented in low relief a lotus medallion having two rows of petals. The ceiling is domical consisting of four courses, the first being octagonal and the rest, circular The inner face of the octagonal course depicts *ardhapadma* enrichment in beaded demi-circles, while its underside at each

corner is carved with a *kīrttimukha*. The next three courses are *padma*, each showing incision of lotus petals The circular slab covering up the dome depicts a full-blown lotus flower comprising two rows of petals The soffit of the corrugated eave-cornice shading the porch is adorned with a band of diamonds and beads The moonstone in front of the door consists of an *ardhacandra* tied at both ends with *gagāraka*, *śankha* and lotus stem, and flanked in turn by a *talarūpaka* The doorframe is similar to that observed in the eastern porch with this difference that here the *lalāṭa* has a four-armed *lalitāsana* image of Lakṣmī

In the southeast corner of the court is an independent chapel sheltering a four-faced Aṣṭāpada mount placed on a *pañcaratha* high pedestal The chapel has entrances on all the four sides, those on the east and west being entered through a porch The pedestal carries a series of six mouldings, viz two *bhittas*, a *jādyakumbha*, a *karṇikā*, an *antarapatra* carved with diamonds, and a *kapota* The corners of the pedestal are chamfered so much so that they give almost a diagonal effect Horizontally, the mount is divided into five zones The first has a fortified wall with the gateway guarded by two Pratihāras in each cardinal point The second shows on each of the four faces three images of Jinas in the centre and two figures of Śrāvakas or Śrāvikā and *caurī*-bearer on each side The third is similar to the preceding one, but it displays a row of Śrāvakas below, the usual Śrāvakas are conspicuous by their absence The fourth displays three piles of mountains arranged one above the other The fifth has a square block with a quadruple of Jina seated in *dhyānamudrā*, he is attended upon either side by a *caurī*-bearer Fortunately, it bears an inscription of V S 1266 (1209 A D)

Near the western entrance is a modern room for godown

PĀRŚVANATHA TEMPLE

The temple of Pārśvanātha is slightly larger than the temples of Mahāvīra and Śāntinātha On plan it closely follows the Mahāvīra temple, but in place of *balānaka* it has a *nālamandapa* built over a porch and a stairway leading from the latter to the *rangamaṇḍapa*. Besides, it has nine *devakulikās* on each of the lateral sides, the six niches on the front are converted into *devakulikās*, and the lateral entrance is to be found only on the west Bhandarkar has suggested that an entrance also existed on the east,[79] but now no trace of the door is found there

Mūlaprāsāda

It is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, the *bhadra* being the longest and the *pratiratha* the shortest

The *pītha* of the sanctum consists of a *bhitta*, *jādyakumbha*, *karṇikā* and *paṭṭikā* The *vedibandha* is composed of a *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch device The *jaṅghā*, divided into two registers by a plain fillet and also topped by a similar fillet, is plain, except for projecting sculptured niches on the *bhadras* The niches are surmounted by very short *udgamas* and are empty now The *varandikā* has an usual *kapota* and a ribbed eave-cornice, the soffit of which is decorated with a band of diamonds and beads The entire wall has considerably suffered from restoration.

The whole of the *śikhara* is a modern erection

The door of the sanctum is of the *dviśākha* variety, consisting of a *patraśakhā* decorated with foliate scrolls and a *śakha* carved with rosette-marked diamonds and beads Each *śākhā* is flanked on the outer side by a strip of lotus petals The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and rosette-marked diamonds on either extremity The *uttaranga* continues the decorative bands of the jambs but is interrupted in the centre by the *lalāṭabimba* which represents a *padmāsana* Jina in *dhyānamudrā*

Inside the sanctum is installed a *saparikara* image of Pārśvanātha seated in *dhyānamudrā* on a moulded pedestal The image is a late one, this is indicated by an inscription of V S 16 carved upon its cushion The moulded pedestal, however, seems to be old It carries mouldings of *bhitta*, *jādyakumbha*, *karṇikā*, *antarapatra* and fillet,

Gūḍhamaṇḍapa

Articulated at the frontal *karṇa* of the sanctum it is *dvyanga* on plan and shares its *pītha* and *maṇḍovara* with the sanctum The superstructure is now plastered up It has entrances on the north and the west The western entrance is led through a porch which rests on two pillars and two pilasters and which is approached from the court by a flight of four steps

The western door is of the single *śākhā* variety, decorated with foliate scrolls On the lower part of the *śākhā* stands a female carrying water vessel The *udumbara* is damaged and the moonstone removed now The *uttaranga* continues the decoration of the *śākhā* and depicts an image of *lalitāsana* goddess on the *lalāta.*

The northern door is very ornate (Fig 46) It is of the *pañcaśākha* variety, consisting of *patraśākhā* adorned with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, and *bāhyaśākhā* decorated with a band of diamonds and beads Below, the *śākhās* carry a framed figure of four-armed standing goddess flanked on each side by a female *caurī* bearer, a female carrying water pot also stands towards the opening The goddess on proper right is Acchuptā, while that on proper left is Vairotyā Above, the *rūpastambha* carries three successive niches, each containing a figure of four-armed *lalitāsana* goddess, while the *rupaśakhās* bear figures of female attendants, two flanking each goddess The images of goddesses are badly damaged The *udumbara* is divided into two registers The lower register shows moulddings of *khura*, *jādyakumbha*, *karnikā* and a narrow *grāsapattī* The upper one has a semi-circular projecction carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche on either extremity Each niche contains an image of four armed *lalitāsana* goddess flanked by a female attendant on the outer side and by a female and a male attendant on the inner side The niche figures are sadly damaged. The *uttaranga* is also divided into two registers The lower register displays a *ghatapallava* capital with two recessed angles topping the jambs on either extremity, and the space in between them is filled with the lotus scroll band carried up from the *patraśākhā* and a row of Mālādharas facing the *lalātabimba* which represents Yakṣī Padmāvatī sitting in *lalitāsana* and holding *vajra* and bell in the two upper hands and pitcher in the two lower ones The upper one displays five images of four-armed *lalitāsana* goddesses in projecting niches and figures of dancers and musicians in alternate recesses The goddesses from left to right may be identified with Naradattā, Vajrāṅkuśī, Vairotyā, Rohiṇī and Mahājvālā The niches are surmounted by *udgamas* and the recesses are topped by *kīrttimukhas* The overdoor depicts fourteen objects of dream seen by the Jina mother during conception In front of the door is a moonstone which consists of an *ardhacandra* tied on either end with *gagāraka*, *śankha* and lotus stem, and flanked in turn by a *talarūpaka* bearing decoration of diamonds on the front face

The interior of the *gūdhamanḍapa* is square Its wall is reinforced by eight pilasters, which support a carved domical ceiling of the *sabhāmārga* type on an octagonal frame of architraves The pilasters have a square base displaying mouldings of *khura*, *kumbha* decorated with half diamonds, and *kalaśa*, their shaft is square at the base, octagonal in the middle and circular on the top, and their capital has a short round *bharanī* of *padma*, surmounted by roll brackets The architraves are plain, but for a lotus medallion in the centre of their underside A square block from each pilaster, carved with diamonds, introduces the dome which is composed of seven circular courses The first is *karnadardarikā* incised with lotus petals The second is decorated with rosette-marked dimonds The third, fourth and fifth are *gajatālus* The sixth consists of an eight-foil *kola* bearing figures of Nāgas on the points The seventh is a quatrefoil *kola* The apical stone covering the dome is marked with a circular *kola* From the second course project out seven bracket (originally eight) figures of four-armed Vidyādharas The four corners at the base of the dome are uncarved There are two large *saparikara* images of *kāyotsarga* Jinas placed against its south wall The image on proper right is of Ajitanātha, and that on proper left is of Śāntinatha (Fig 47), both inscribed in V S 1176 (1119 A D) An image of Pārśvanātha seated in *dhyānamudrā* on a moulded pedestal is also

placed against the east wall. This image seems to be subsequently installed there

Mukhamaṇḍapa

The *mukhamaṇḍapa*, divided into four bays, is similar on plan and design to that seen in the Mahāvīra temple It is landed up from the *raṅga-maṇḍapa* by a flight of five steps cut in the central projecting bay Below the stairway is a moonstone of the similar kind as we find in front of the northern door of the *gūḍhamaṇḍapa* The *pītha* consists of two *bhiṭṭas*–the lower being plain and the upper carrying decorations of half diamonds and a band of diamonds and beads–, a *jādyakumbha*, a *karṇikā*, a narrow *antarapatra* adorned with diamonds, a *chādyakī*, and a *grāsapaṭṭī* The *pītha* of the central projecting bay is treated like a balustrade which consists of a *bhiṭṭa*, a *rājasenaka* decorated with diamond-and-double volute pattern, a *vedikā* and an *āsanapaṭṭa* The *vedikā* is divided into upright posts alternating with depressed vertical slabs Below, the posts are plain, while above, each post depicts a *kīrttimukha*, *makara* or lotus in roundel, a *ghaṭapallava*, and the volute pattern Each slab is adorned with foliate scrolls, lotus scrolls or creepers The *dvi-chādya āsanapaṭṭa*, surmounted by bell rooflet, projects boldly over each post, and it recedes with a *kīrttimukha* over each slab. On each balustrade, on the *vedikā* portion, there are two projecting sculptured niches surmounted on the *āsanapaṭṭa* portion by an *udgama* Below each niche, on the *rājasenaka*, is a smaller *udgama* flanked by two elephants bearing pitcher bearers on their back The niches on the east shelter Sarvānubhūti and an unidentified goddess, both having four arms and seated in *lalitāsana*, while those on the west contain each an image of four-armed *lalitāsana* goddess holding *pāśa*, *aṅkuśa*, *varadamudrā* and fruit

Of the eight pillars, the two in the central projecting bay are of the square type (Fig 48), with corners chamfered into three angles Their base consists of a *khura*, *kumbha* carrying figures of four-armed *lalitāsana* goddesses in niches, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch device The shaft has four sections, viz square, octagonal, sixteen-sided and circular The square section carries framed figures of four armed standing goddesses (Vajrāṅkuśī, Cakreśvarī, Vairoṭyā and Mānavī appearing on the one pillar, and Sarasvatī (?), Rohiṇī, Vairoṭyā and Cakreśvarī on the other) The octagonal section bears eight figures of four-armed *lalitāsana* goddesses. The sixteen-sided portion is inset with sixteen figures of four-armed *lalitāsana* goddesses The circular section is divided into two belts, the lower carrying four projecting *lambanas* and decorations of chain and-bells alternating with tassels, and the upper being surmounted by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The capital has a double-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by five-armed double-roll brackets, the side face of each bracket of which is carved with half *kīrttimukha*

The other six pillars are of the octagonal type. The base and capital of these pillars are very similar to those seen in the square pillars, but here the *kumbha* of the base is decorated with half diamonds and the side face of the brackets (each being four-armed) is plain The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The last section carries four projecting *lambanas* in the from of impost below, while above it is surmounted by a band of *kīrttimukhas* spewing chains which are clasped below by a band of diamonds and beads

The five-faceted two pilasters flanking the *gūḍha-maṇḍapa* door are ornate Their base and capital are similar to those of the octagonal pillars, but here the side face of the brackets is decorated with goose or Kinnara. The central facet of the shaft displays a framed figure of four armed standing goddess below, while above it shows three successive niches containing images of four-armed *lalitāsana* goddesses, all being sadly damaged The side facets depict a *bakulamālā* and a band of lotus petals respectively The shaft terminates at the top in a *ghaṭapallava*

The architraves laid across the central bays are divided into two fasciae, the lower showing creepers or lotus scrolls that come forth from the mouth of a *kīrttimukha* represented in the centre and the upper the diamonds, while in the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals The architraves in

other bays, also divided into two fasciae, are plain, but for a *kīrtimukha* in the centre of the lower fascia and an usual lotus medallion on the underside.

The two *khattakas* flanking the door of the *gūdhamandapa* are ornate Each stands on a *pañcaratha* moulded pedestal consisting of a *bhitta*, *jādyakumbha*, *karnikā*, *antarapatra* decorated with diamonds, and *kapota* carved with *caitya* arch ornament, and is surmounted by a ribbed awning and a multiple *torana*-arch pediment. In the centre of the pediment is depicted an image of four-armed *lalitāsana* goddess flanked on both sides by attendant figures. Both the *khattakas* are blank now

Between the pillars of the central projecting bay is a *torana*-arch of the cusp-*tilaka* variety (Fig. 48). It emerges from the projecting *lambanas* inserted into the pillar shaft and meets in the centre of the underside of the architrave Each cusp of the arch issues from the mouth of a *makara* and ends in *tilaka*. The cusps are punctuated with figures of Gandharvas, while the *tilakas* are inset with images of *lalitāsana* goddesses The upper side of the arch is carved with saw-tooth pattern, while the lower one is decorated with lotus stalks.

The ceilings are flat and uncarved, probably their carvings were destroyed

Raṅgamaṇḍapa

The nava (Fig 48) and the side aisles of the *rangamandapa* are disposed in the same way as we find them in the Mahāvīra temple Of the ten pillars, the two central ones on the north are of the square order (Fig 51), with corners chamfered into five angles The pillars consist of four parts, namely pedestal, base, shaft and capital The pedestal below the base consists of a *bhitta*, *jādyakumbha*, *karnikā*, *antarapatra* and *pattikā* Their base, shaft and capital are similar to those seen in the square pillars of the *mukhamandapa*, with this difference that framed figures at the base of the shaft include four-armed male dancer and Pratihāra Besides, the front face of the brackets shows mortices which were originally devised for receiving tenons of the brackets, now disappeared, emerging from the circular imposts inserted into the pillar shaft. The eight other pillars are of the octagonal type (Fig 50) and correspond to the octagonal pillars of the *mukhamandapa*, but here they have a pedestal support as we notice in case of the square pillars, and the imposts of the pillar shaft are conspicuous by their absence

All the ten pillars are provided with *uccālakas*. The *uccālakas* have a square base; their shaft is octagonal below and circular above, the latter being surmounted by a band of *kīrtimukhas* emitting chains that are secured below by a band of diamonds and beads, and their capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by four or five-armed double-roll brackets

The architraves running across the nave pillars are divided into two fasciae, the lower being plain, but for a *kīrtimukha* carved in the centre of the lower fascia, and the upper, in those forming the octagon, bearing a strip of diamonds In the centre of their underside is carved in low relief a lotus medallion having two rows of petals The lower fascia of the architrave across the *mukhamandapa* pillars forming the octagon, however, carries images of four-armed *lalitāsana* goddesses alternating with rosette-marked diamonds.

Originally, there were *torana*-arches between the central pair of pillars on each side This is evident from slots left in the centre of the underside of the architraves

The domical ceiling (Fig 49) is of the *sabhāmandāraka* variety, consisting of nine circular courses and a circular *padmaśilā* The first is decorated with a band of *kīrtimukhas* The second is *karnadardarikā* surmounted by a strip of diamonds. The third is decorated with rosette-marked diamonds The fourth is *gajatālu* surmounted by a band of diamonds and beads and a band of lotus petals The fifth displays a figural band depicting Jina mother lying on a cot with the child Tīrthankara, on her either side stand Śrāvakas and Śrāvikās in great delight The sixth is like the fourth The seventh, eighth and ninth consist each of sixteen whorls of four-fold (3+1) *kola*, carrying figures of Vidyādharas on the points The *padmaśilā* is composed of four courses The first consists of sixteen-foil two-fold *kola* followed by reverse *gajatālu* The second comprises an eight-foil *kola*, also followed by reverse

gajatālu. The third and fourth are each a quatrefoil *kola* edged with leaves The stamenal tube inserted in the quatrefoil *kola* is clasped by two rows of petals From the third course project out sixteen bracket figures of four-armed Vidyādharas carrying lotus, musical instruments and knife The seventh course shows remains of sixteen mortices which originally received tenons of brackets, now lost, emerging from the Vidyādhara brackets. At each corner of the dome is carved in high relief a large *kīrttimukha*

The two ceilings flanking the central projecting bay of the *mukhamaṇḍapa* are *samatala* and uncarved.

The side aisles of the *raṅgamaṇḍapa* have seven bays each. Six of these, rectangular on plan, are *samatala* and plain, possibly their carvings were destroyed during later times, while the one towards the northern end is domical This domical ceiling is composed of seven courses, the first being octagonal and the others, circular The octagonal course is plain. The second is decorated with a strip of diamonds The remaining five courses consist of *padmas*, each incised with lotus petals. The circular apical slab covering the dome is relieved with an open lotus comprising two rows of petals The architraves supporting the ceilings are similar to those found in the nave, but here the decoration on the upper fascia is conspicuous by its absence. The space between the nave and the *nālamandapa* is covered by three uncarved *samatala* ceilings

Devakulikā

But for the central *devakulikā* in either wing, all are of alike form The pillars are of the octagonal type and correspond to the octagonal pillars of the *mukhamaṇḍapa*, but the *lambanas* on the circular section of the shaft are absent here, and the side face of each bracket is adorned with half *kīrttimukha*. The five-faceted pilasters are similar to the pillars The architraves are divided into two fasciae, the lower showing lotus scrolls which issue from the mouth of a *kīrttimukha* represented in the centre, and the upper the diamonds. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals and a central circle marked with twine pattern. Each bay contains a domical ceiling supported on a square frame of architraves The domical ceilings in the east wing, including the three on the north side, consist each of four courses, the first being octagonal and the rest, circular. The inner face of the octagonal course is decorated with a strip of diamonds, while its underside at each corner is plain Each of the circular courses consists of *padma* incised with lotus petals. The central circular stone covering the dome is relieved with a full-blown lotus flower having two rows of petals and a central pistil marked with small circles and rosettes

Compared to the almost plain ceilings in the east wing the domical ceilings in the west wing are ornate. Each ceiling here also consists of four courses but has a small pendant instead of lotus Beginning from the southern end the various ceilings are as follows

1 The first course is octagonal and the other three are circular The inner face of the octagonal course depicts a Jina figure flanked by Mālādharas, musicians, dancers, horse-riders, Gandharvas, camels, lions and elephants, while its underside at each corner depicts a *kīrttimukha* The second is *karnadardarikā* The third and fourth consist each of an eight-foil *kola*, carrying *kīrttimukhas* on the triangular spaces Figures of Vidyādharas on the points of the third *kola* course are also seen The pendant consists of a circular plaque of reverse *gajatālu* and a stamenal tube clasped by two rows of petals.

2. Same as the preceding one, but the underside of the first course has projections on the two sides decorated with foliate scrolls, and its inner face depicts an Acārya giving religious injunctions to the *caturvidhasamgha* and a Jina with worshippers.

3. All the four courses are circular The inner face of the first course is decorated with a band of *kīrttimukhas*, while it underside shows a Kinnar-couple at each corner and a creeper-band on the two projecting narrow sides. The second is *padma* decorated with two bands of lotus petal-and-bud ornament. The third consists of *gajatālu* The fourth comprises an

eight-foil *kola.* The pendant consists of a reverse *gajatālu* followed by six-foil pointed *kola,* and a reverse *gajatālu* with stamenal tube, now lost

4. Structurally, it is similar to No. 1 The inner face of the first course is decorated with *ardhapadma* device, while its underside at each corner displays an open lotus having two rows of petals and a Kinnar flanking it on either side The second, third and fourth consist of sixteen-foil, twelve-foil and eight-foil *kolas* respectively. Its pendant is similar to that seen in No 3.

5 This ceiling is located in front of the central *devakulikā* and hence is described in connection with that *devakulikā* [80]

6 This ceiling is similar to No 4, but its pendant is like that found in No. 3 The stamenal tube, which is preserved here, is embellished with an eight-pointed quatrefoil *kola* and one row of petals

7 Same as No. 3

8 Same as No 1, but the Mālādharas on the firsts course are conspicuous by their absence

9&10 It is similar to No 3, but the inner face of the first course carries figures of Gandharvas, and its underside at each corner shows two elephants lustrating a lotus plant

11 It is similar to No 2, but the inner face of the first course displays a band of geese The pendant, however, consists of a reverse *gajatālu* followed by an eight-pointed quatrefoil *kola,* and a stamenal tube clasped by two rows of petals.

12. It is similar to No 3, but the underside of the first course depicts a *kīrttimukha* at each corner, while its inner face bears figures of Gandharvas The stamenal tube, which is intact here, is clasped by two rows of petals

The door of the *devakulikās* is of the single *śākhā* variety It consists of *patraśākhā* decorated with foliate scrolls and flanked on the outer side by a band of diamands and beads The lower part of the *śākhā* is occupied by a Pratihara flanked on each side by a female *caurī*-bearer, a female carrying water pot also stands towards the opening. The *udumbara* is divided into two registers The lower register shows mouldings of *khura, jadyakumbha* and *karnikā,* and the upper displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche containing an image of four-armed *lalitāsana* goddess with attendant figures on either extremity. The *uttaranga* continues the decorations of the *śākhā* and depicts an image of four-armed *lalitāsana* goddess on the *lalata* In front of each door is a moonstone which is similar to that seen in front of the northern door of the *gūdhamandapa,* but here the front face of the *talarūpaka* does not represent diamonds The moonstone is, however, destroyed in all the *devekulikās* of the east wing

The exterior wall of each *devakulikā* displays five offsets The *devakulikas* are separated from one another by *salilāntaras* Above the *jagatī,* which terminates in a *kapota,* the elevation of *devakulikās* shows *pītha, vedibandha, janghā* and *varandikā* The *pītha* consists of a *bhitta, jādyakumbha, karnika, antarapatra* and *grāsapa*t*tī* The *vedibandha* comprises a *khura, kumbha* decorated with half diamonds, *kalaśa, antarapatra,* and *kapota* decorated with *caitya*-arch ornament The *janghā,* divided into two registers by a band carved with saw-tooth pattern and topped by a *kīrttimukha*-band, is plain The *varandikā* pertains to an usual *kapota* and a ribbed eave-cornice Above the eave-cornice is a parapet, now plastered up with lime

The central *devakulikā* in either wing, i e the fifth *devakulikā* from the southern end, is larger than the other *devakulikās* and displays a highly ornate exterior and interior The exterior wall of eastern *devakulika* is *tryanga* on plan, consisting of *bhadra, pratiratha* and *karna* Its *pītha* and *mandovara* evince the same set of mouldings as we find in case of the other *devakulikās,* but it being larger in dimension the mouldings are not in the same alignment. Unlike the plain *janghā* of the other *devakulikās,* it is embellished here with figure sculptures On the *bhadra* is stationed an image of four-armed standing goddess Vajrānkuśi, she is accompanied on each side by a female *caurī*-bearer appearing on the *pratiratha* On the *karnas* stand *dikpālas,*

Indra to the right and Īśāna to the left of the goddess The return side of the *karna* is occupied by a female dancer or musician The *devakulikā* is crowned by a *śikhara* which is now plastered up with lime

Compared to the exterior, its interior is more ornate The two pillars are of the square type, with corners chamfered into three angles, and resemble the square pillars of the *mukhamandapa* Their base consists of a *khura*, *kumbha* carrying images of four-armed *lalitāsana* goddesses in niches, *kalaśa* and *kapota* The shaft has four sections, viz square, octagonal, sixteen-sided and circular The square section carries framed figures of four-armed standing goddesses (Sarasvati, Vairotyā, Rohini and Çakreśvari on the one pillar, and Sarasvati, Vairotyā, Rohini and Vajrānkuśi on the other) The octagonal section bears eight figures of four-armed *lalitāsana* goddesses The sixteen-sided section carries sixteen figures of female dancers and musicians The circular section is divided into two belts, the lower showing four projecting circular pendants and ornamentations of chain-and-bells alternating with tassels, and the upper displaying a band of *kīrttimukhas* spewing chains that are secured below by a band of diamonds and beads The capital is similar to that of the other *devakulikā* pillars The base and capital of the five-faceted pilasters flanking the door are similar to the pillars, but the shaft is differently treated Below, it shows a framed figure of Pratihara flanked on each side by a female attendant Above, its central facet displays three successive niches containing images of four-armed standing goddesses, each flanked on either side by a female attendant standing on the accompanying facets, while the extreme facets are decorated with lotus scrolls The shaft is topped by a *ghatapallava* The domical ceiling is composed of four courses, the first being octagonal and the others, circular The inner face of the octagonal course is decorated with a band of *kīrttimukhas*, while its underside at each corner depicts a full-blown lotus flower set up in a circular border of lotus stalks and flanked on each side by a Kinnara The other three courses consist of *padmas*, each decorated with two bands of lotus petal-and-bud ornament. The circular slab closing up the dome is relieved with a full-blown lotus flower comprising three rows of petals The door is of the *pañcaśākha* variety, consisting of *patraśākhā* decorated with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, and *bāhyaśākhā* carved with a band of creepers and a band of diamonds and beads The lower part of the *śākhās* is occupied by a framed figure of four-armed standing goddess (Rohini on proper right and Mahāmānasī on proper left) accompanied on each side by a female *caurī* bearer, a female carrying water-pot also stands towards the opening Above this the *rūpastambha* displays three successive niches containing images of four-armed *lalitāsana* goddesses—Mānasi, Vajraśrnkhalā and Vajrāṅkuśi on proper right, and Mānasi, Vajrānkuśi and Vairotyā on proper left The *rūpaśākhās* display six figures of female attendants, two flanking each goddess of the *rūpastambha*. The *udumbara* is divided into two registers The lower register shows mouldings of *khura*, *jādyakumbha*, *karnikā* and *grāsapattī*. The upper one displays a semi-circular projection carved with stemmed lotus, punctuated with human figures and elephants, in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche containing an image of four-armed *lalitāsana* goddess accompanied on each sidy by two female attendants on either extremity The *uttaranga* is also divided into two registers The lower register shows a *ghatapallava* capital with two recessed angles topping the jambs on either end, while the space in between the capitals is filled with the lotus scroll-band carried up from the *patraśākhā* and a row of Mālādharas facing the *lalātabimba* which represents Laksmi seated in *dhyānamudrā* The upper register carries five projecting sculptured niches alternating with recesses The niches contain images of four armed *lalitāsana* goddesses identifiable, from left to right, with Cakreśvarī, Kāli, Mahākālī, Vajrānkuśi and Lakṣmī (?), each flanked on either side by a female attendant; while the recesses, surmounted by *kīrttimukhas*, represent images of four-armed standing goddesses. The overdoor depicts fourteen auspicious objects seen in dream by the Jina mother during conception The whole or part of this *devakulikā* is a later addition This is apparently indicated by an inscription of V. S 1315 (1258 A. D) engraved upon the *uttaranga*. Though the inscription is worn out, this much is clear that the *devakulikā* was built in such and such date.

The central *devakulikā* in the west wing (Fig. 52) is very similar to the eastern one and appears to have been built by the same architect who built the other one. But the moonstone is intact here and corresponds to that seen in the other *devakulikās*, with this difference that here are two *talarūpakas* on either side. Apart from this, its domical ceiling is eloborately carved, and the side facets of the pilasters are adorned with *bakulamālās* and foliate scrolls. Its ornate ceiling is composed of six courses and a circular *padmaśilā*. The first course is octagonal and the rest are circular. The inner face of the octagonal course is decorated with lotus scrolls punctuated with geese and elephants, while its underside at each corner depicts an image of four-armed *lalitāsana* goddess flanked on either side by a Kinnar. The goddesses may be identified with Sarasvatī, Cakreśvarī, Vairoṭyā and Rohiṇī. The second is *karṇadardarikā*. The third is decorated with rosette-marked diamonds. The fourth and fifth are *gajatalus*. The sixth consists of an eight-foil *kola*. From the third course project out eight square brackets, six occupied by four-armed Vidyādharas and two by Naigameṣins. Originally, these brackets supported eight bracket figures athwarted against the *gajatālu* courses. This is clearly evident from eight slots left in the *kola* course. The *padmaśilā* is composed of two courses, between them is placed a reverse *gajatālu*. The first course consists of an eight-foil pointed *kola*. The second has an eight-pointed quatrefoil *kola*. The stamenal tube, inserted in the second course, is clasped by a band of musicians and dancers and one row of petals, and terminates in a flower bud. The diamond-strip of the architraves supporting the ceiling is replaced here by a frieze which displays figures of four-armed *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses. Like that noticed in the central *devakulikā* of the east wing, the *jaṅghā* here also carries figure sculptures. On the *bhadra* is a four-armed standing image of Cakreśvarī flanked on each side by a female *caurī*-bearer occupying the *pratiratha*. On the *karnas* stand *dikpālas*, Varuna to the right and Nirṛti to the left of the goddess. A female attendant is also seen on the return side of the *karṇa*. The *śikhara*, which is well preserved here, rises from a *prahāra* carrying mouldings of a recessed fillet and a *padma*, and shows a *tryaṅga mūlamañjarī* marked by five *bhūmiāmalakas*, two *uromañjarīs* along each *bhadra*, a *śṛṅga* over each *pratiratha* and two *śṛṅgas* over each *karṇa*. The offsets of the *mūlamañjarī* terminate at the *skandha* and are crowned above the *grīvā* by a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka*. The *dhvajādhara* is also visible on the west facade. All the *śṛṅgas* and *uromañjarīs* are but the replica of the *mūlamañjarī*, but the *śṛṅgas* are crowned by one *āmalaka* only and the lower *uromañjarīs* are crowned by *āmalaka*, *candrikā*, *kalaśa* and *bījapūraka*. Between the *śṛṅgas* are shown *gajamuṇḍas*. At the base of the *śikhara*, in the cardinal direction, is a *rathikā* flanked on each side by a balcony model and crowned by a double-course *udgama*. The *rathikā* contains an image of four-armed *lalitāsana* goddess Lakṣmī. The entire *śikhara* is enmeshed with a fret of *caitya*-arches.

The corridor is crowned towards the *raṅgamaṇḍapa* by a ribbed eave-cornice which overhangs the architraves. On the eave-cornice, right above the corridor pillars, are the brackets of the pillar-capitals supporting the ceilings of the side aisles of the *raṅgamaṇḍapa*. These brackets are similar to those seen in the corridor pillars. The space between these brackets is filled with horizontal plain slabs.

All the *devakulikās* are dedicated to Tīrthankaras, the enshrined images of whom are mostly gone. In some only *parikara* or pedestal or both now remain. Some of the pedestals bear inscriptions which range in date from 1104-1219 A.D. This indicates that the images were installed from time to time.

As is found in case of three aforesaid temples, the passage between the lateral door of the *gūḍhamaṇḍapa* and the outer entrance is covered by a pillared corridor. The bay near the western entrance and the one adjacent to it have carved domical ceilings, while the other bays have uncarved *samatala* ceilings. The architraves supporting these ceilings show similar decorations as we find on those of the *devakulikās*.

The domical ceiling near the western entrance is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs. The

inner face of the square frame is decorated with *ardhapadma* motif, while its underside on each of the two shorter sides is relieved with three full-blown lotus flowers, each comprising two rows of petals The shallow dome is composed of two circular courses and a small circular pendant The first consists of *padma* decorated with two bands of lotus petal-and-bud ornament, while its underside at each corner is carved with a *kīrttimukha.* The second is *gajatālu* The circular pendant consists of six-foil *kola* preceded by reverse *gajatālu*, its stamenal tube is gone now.

The other domical ceiling is only slightly rectangular on plan It is composed of four circular courses and a circular pendant The inner face of the first course is decorated with a band of *kīrttimukhas*, while its underside depicts two elephants lustrating a lotus plant at each corner and a frieze on each of the two shorter sides The frieze depicts a *kāyotsarga* Jina with musicians and dancers, and Śrāvakas carrying pitcher The second is *karnadardarikā* The third is *gajatālu* The fourth consists of an eight-foil *kola* The pendant is similar to that found in the preceding ceiling

Porches

The northern porch is divided into four bays, three running east-west across the axial line and one placed in the mid-front It rests on a low terrace which is approached from the ground by a flight of seven steps The terrace is composed of hewn blocks of masonry and has a *padma* as stylobate On the terrace stand six pillars and four pilasters supporting four ceilings, each perched on a square frame of architraves. All the pillars are of the octagonal class. Their base consits of a *khura*, *kumbha* decorated with half diamonds, and *kalaśa*, the shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a *kīrttimukha*-band, and the capital has a short round *bharaṇī* of *padma*, surmounted by four-armed double-roll brackets The four pilasters, two having five facets and two having three facets, are similar to the pillars. The architraves are divided into two fasciae and are plain, but for a *kīrttimukha* in the centre of the lower fascia and a crude lotus medallion having two rows of petals in the centre of their underside Each of the four bays contains an uncarved *samatala* ceiling. The door of the porch is of the single-*śākhā* variety. It is decorated with foliate scrolls and is flanked on the outer side by a band of lotus petals. At the base of the *śākhā* stands a female carrying pitcher The *udumbara* shows a semi-circular plain projection in the centre, a projecting *kīrttimukha* on each side of it, and diamonds on either extremity The *uttaranga* continues the decoration of the *śākhā* and displays an image of *padmāsana* Jina in *dhyānamudrā* on the *lalāṭa* In front of the door is a *candraśilā* which consists of an *ardhacandra* tied on each end with *gagāraka* and flanked in turn by a *talarūpaka.* To ward off water the porch is crowned by an overhanging corrugated awning and a *kapota.*

The western porch is square on plan and is landed up by a double flight of steps The first consisting of four steps leads to a platform on which the porch is perched, and the second comprising seven steps accommodated in the porch itself leads to the doorway Resting on a moulded *pīṭha* the porch consists of two pillars and two pilasters supporting a ceiling on a square frame of architraves The *pīṭha* consists of a *bhitta*, *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra*, *kapota* decorated with *caitya*-arch motif, projected fillet decorated with diamonds, *kaṇikā* and *padma* The pillars and pilasters are similar to those seen in the *devakulikās* The architraves and doorway are similar to those found in the northern porch, with this difference that here the *lalāta* depicts an image of goddess Lakṣmī sitting in *lalitāsana* The ceiling is made by cutting off the corners, comprising three tiers of nine slabs, the central slab being relieved with a full-blown lotus flower consisting of two rows of petals and a central circle marked with twine pattern Its roof, now plastered up, has a corrugated eave-cornice overhanging the architraves

Nālamaṇḍapa

The *nālamandapa* (Fig 48), built right above the northern porch and a stairway consisting of seven steps, is a square pillared *mandapa* with a square projecting bay towards the north end It is laid out on a floor higher than the corridor of the *devakulikās* and is approachable from the corridor by

two small steps On the exterior it is enclosed by a balustrade which consists of a *rājasenaka, vedikā*, *āsanapatta* and *kakṣasana*. The *rājasenaka* is decorated with diamond-and-double volute pattern The *vedikā* is divided into upright posts alternating with depressed vertical slabs Below, the posts are plain, while above they are decorated with *ghatapallava*, scrolls and volute pattern The slabs show ornamentations of elongated half diamonds, flamboyant pattern, scrolls or full diamonds The *asanapatta* is adorned with diamonds The *kakṣāsana* is divided into three horizontal belts The lower belt is incised with flamboyant pattern The middle belt shows figures of lion, Kinnar-couple, pair of geese, *mithuna*-couple, Mālādhara, musician, peacock, monkey, *kīrtimukha*, elephant, goose and Aditi in roundels framed by segmented pilasters The upper belt is decorated with foliate scrolls In the interior the balustrade is found only on the southern side Here it consists of only two members, namely *āsanapatta* and *kakṣāsana*, bearing similar decorations Its roof, now plastered up, is supported on eight dwarf pillars placed, at angles, on the *āsanapatta* of the balustrade, four massive pillars disposed along the southern side, and two pilasters flanking the *devakulikās* The *nālamandapa* is shaded on the exterior by a corrugated eave cornice

Eight of the *nālamandapa* columns are arranged in an octagon, supporting a domical ceiling on an octagonal frame of architraves The *kakṣāsana* pillars have a square base, their shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a band of *kīrtimukhas* spewing chains that are secured below by a band of diamonds and beads, and their capital consists of a short round *bharanī* of *padma* surmounted by four-armed double roll brackets The four other pillars and two pilasters are similar to those noticed in the *devakulikās*, but four of these, namely two pilasters and two pillars on the extremities, are provided with *uccalakas* which correspond to those seen in the *rangamandapa* The architraves are similar to those noticed in the northern porch The domical ceiling, commenced from each angle of the octagon by a square block carved with diamonds, is composed of nine circular courses and a short *padmaśilā* The first course is decorated with a strip of diamonds, while the others consist of *padmas*, each showing incision of lotus petals. The *padmaśilā* consists of two courses, each edged with reverse *gajatālu* The first is decorated with two rows of lotus petal-and-bud design and the second pertains to a quatrefoil *kola* with a small stamenal tube Each of the four corners at the base of the dome is boldly relieved with two elephants lustrating a lotus plant

There is a modern room for godown built against the *prākāra* beyond the western entrance. A recently built niche may also be seen towards the southern end of the eastern *devakulikās*

NEMINĀTHA TEMPLE

The temple of Neminātha is the largest and most elaborate temple at Kumbharia The general arrangement of its plan is similar to that of the Pārśvanātha temple, comprising thus a *mūlaprāsāda*, a *gūdhamandapa*, a *mukhamandapa*, a *rangamandapa* with ten *devakulikās* on the front and eight *devakulikās* on each side, and a *nālamandapa* The engress to the temple is obtained only from the north through a partly rebuilt square porch

Mūlaprāsāda

It is *tryanga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, the *bhadra* being broken into seven planes, and the *karna* and the *pratiratha* into five planes that are reduced to three above the *pītha* (Fig 59) Between the *angas* are *salilāntaras* The *salilāntaras* between the *karna* and *pratiratha* are reinforced by *konikās* which are not carried down to the *pītha* The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūdhamandapa* from the *mūlaprasāda*

In elevation (Fig 59) it shows five divisions, namely *pītha*, *vedibandha*, *janghā*, *varandikā* and *śikhara* The *pītha* consists of a *jādyakumbha*, *karnikā*, *antarapatra*, *chādyakī* carved with *caitya* arch pattern, *grāsapattī*, *gajathara* and *narathara*, its *bhitta* mouldings appear to have been embeded in the courtyard during subsequent flooring In the *gajathara* the front part of elephants is generally depicted, but on the *bhadras* two larger elephants are shown in profile, lustrating a lotus plant Rarely the elephants are shown in three-quarter profile At corners of some *angas* are seen *śārdūlas* instead of

elephants. The *narathara* displays representations of dancers and musicians, warriors and fighters, man chasing a lion or boar, duel fighting, *mithuna* scene, man fighting with a lion, and an Ācārya with disciples The *narathara* on each *bhadra* depicts a *padmāsana* Jina in *dhyānamudrā*, he is flanked on each side by a Mālādhara and a male *caurī*-bearer The Jina on east *bhadra* may be identified with Supārśvanātha as he is canopied overhead by a five-hooded cobra

The *vedibandha* consists of a *khura*, a *kumbha* inset with sculptured niches, the pedestal of which goes down in the *khura*, a *kalaśa*, an *antarapatra* adorned with diamonds, and a *kapota* decorated with *udgama* pattern The *kumbha* niches contain images of Yakṣīs, Vidyādevīs, Sarasvatī, Lakṣmī and in one case Ganeśa, all having four arms and sitting in the *lalita* pose There is a fine *makara-praṇāla* pierced into the *khura* on the east

The *jaṅghā*, supported by a *mañcikā* carrying *lambanas* (circular pendants) underneath and decoration of *caitya*-arch ornament on the front face, carries images of *dikpālas* on the *karnarathas* and of Vidyādevis on the *pratirathas* Framed between two segmented circular pilasters and crowned by a two-course stepped *udgama* with monkeys seated on the flanks, each image is four-armed and stands in an elegant *tribhaṅga* on a console carved with lotus leaves The pilasters are surmounted by square capitals clasped by drooping foliage, and their upper half on the outer flank is clasped by a rampant *vyāla* (or *śārdūla*) on elephant and a *makara* All the *jaṅghā* images are executed almost in the round and show grace and charm Beginning from the northeastern end and running clockwise the *jaṅghā* images are identifiable with Kubera, Iśāna, Vairotyā, Acchuptā, Mānavī, Mahājvālā, Indra, Agni, Vajrānkuśī, Vajraśrṅkhalā, Cakreśvarī, Naradatta, Yama, Nirṛti, Kālī, Mahākālī, Gauri, Gāndhārī, Varuna and Vāyu In the *salilāntaras* of the *jaṅghā* are charming figures of Apsarās representing various dance poses or playing on some musical instruments. In two instances, however, she is shown as securing her lower garment which is being carried down by a diminutive *gaṇa* rode on her thigh, in two other instances she is striping her lower garment, apparently to show her nudity. Above each Apsarā figure is seated an amorous couple. The *udgama* member also appears on the *konikās*.

The *jaṅghā* on each *bhadra* displays a projecting sculptured niche topped by a ribbed eave-cornice and an ornamental pediment, but the enshrined image in each is missing The side face of each niche, on the front, carries a figure of female *caurī*-bearer below and a seated amorous-couple above, while it represents an elongated half diamond incised with flamboyant pattern on the rear The female *caurī*-bearer on the west face of the south *bhadra*, however, is replaced by a male attendant The pediment of the south niche depicts the relief of the Aśvāvabodhatīrtha; it most probably forms a part of the Samalikāvihāratīrtha panel, now preserved in the *balānaka* of the Mahāvīra temple [81] The semi-circular pediments of the east niche depicts a *padmāsana* Jina in *dhyānamudrā* in the centre and a flute-player or *vīnā-vādaka*, *makara* with open mouth, and *kūṭa* on each side The Jina wears a *keyūra* and an *yajñopavīta*, and is canopied overhead by a *chatra*. The *prabhāmaṇḍala* shows an elephant with trunk having upraised in adoration on each side and figures of trumpeters following it above The eave of the niche bears figures of geese in pair on the extrados The pediment of the west niche is formed by multiple *toraṇa*-arch issuing from the mouth of a *makara* carved on each side. In the centre of the pediment is a *lalitāsana* goddess flanked on each side by a female attendant, *gaṇa*, *kūṭa* and *makara* The two *makaras* face the opposit directions The eave-cornice here also carries geese in pair on the extrados The *mañcikā* supporting these niches is decorated with a *kīrttimukha*-band

The *udgama* of the *jaṅghā* terminates at its apex in a deep fillet carved with *kīrttimukhas*, and is followed in its turn by a round *bharaṇī* clasped by drooping foliage The *bharaṇī* appears only on the *karnas* and *pratirathas*, on the *konikās* and *bhadras* it is replaced by a *narapaṭṭikā*. The *varaṇḍikā* consists of an usual *kapota* and a ribbed eave-cornice, now plastered up with white lime

The whole of the *śikhara*, built of bricks and coated with plaster, is quite a late erection.

The door of the sanctum is modern Flanking the door there are two life-size images, in *kāyotsarga* posture, of Ādinātha of 1257 A D. Inside the sanctum is installed a colossal image of Neminātha seated in *dhyānamudrā* on a high pedestal The image is a late one This is apparently indicated by an inscription of 1618 A D engraved upon the cushion

Gūḍhamaṇḍapa

The whole of the *gūdhamandapa* is a modern erection. Constructed of bricks and coated with plaster it has been finished off to creamy polished surface like marble It has entrance only on the north Its doorframe appears to have been added later This is evident from an inscription of 1585 A D engraved upon it Inside the *gūdhamandapa* are some images of iconographic interest These include two colossuses of Pārśvanātha and Supārśvanātha of A D. 1157 and a panel with 170 seated Jina figures of A D 1253 The colossal images with their *parikara* are shown in *kāyotsarga* posture

Mukhamaṇḍapa

Divided into ten bays it is landed up from the *rangamandapa* by three staircases, each comprising five steps Below the mid-staircase is a moonstone which consists of an *ardhacandra* tied on each end with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka* The *pītha* is plain and devoid of mouldings. The *mukhamandapa* consists of eight pillars and four pilasters arranged east-west in three lines of four each The pillars (Fig 62) are of the square type, with corners chamfered into three angles Their base consists of a *khura*, *kumbha* bearing images of four-armed *lalitāsana* goddesses in niches on the four faces, *kalaśa*, *antarapatra*, and *kapota* resembling a *paṭṭika* decorated with *caitya*-arch design The shaft is divided into four usual sections The first is square carrying framed figures of four- or six-armed male and female dancers and musicians, and four-armed standing female divinities including Yakṣīs, Vidyādevīs and Sarasvatī The second is octagonal bearing eight images of four-armed *lalitāsana* goddesses The third is sixteen-sided and is inset with sixteen images of four-armed *lalitāsana* goddesses The fourth is circular divided into two belts, the lower showing chain-and-bells alternated by tassels, and the upper a band of *kīrttimukhas* spewing chains that are clasped below by a band of rosette-marked diamonds and beads The capital has a double-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by four-armed double-roll brackets, the side face of each arm of which is adorned with half *kīrttimukha* On one of these pillars in an inscription recording that this pillar was caused to be built by Āsapāla in V S 1310 (1253 A D) It appears that at least some of the *mukhamandapa* pillars were replaced by the new ones of exactly the same form and design

All the four pilasters consist of five facets Their base and capital are similar to the pillars The central facet of the shaft carries a framed figure of four-armed standing goddess below, and three successive niches containing images of four-armed *lalitāsana* goddesses above, while the side facets are occupied by female attendant figures, two flanking on either side of each goddess The shaft terminates at the top in a *ghatapallava*

The architraves running across these columns are divided into two fasciae, the lower showing lotus scrolls which issue from the mouth of a *kīrttimukha* carved in the centre and the upper bearing a strip of diamonds In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals and a central circle marked with rosette or twine pattern

Of the ten ceilings the two on either extremity are square on plan and are supported on the outer side by the *rangamandapa* pillars Each of these four ceilings is made by cutting off the corners, possessing three tiers of nine slabs, the central slab being relieved with a full-blown lotus flower comprising two rows of petals

The two ceilings located right above the side staircases are domical raised over a square base Each of these ceilings consists of four courses and a short circular *padmaśilā* The first course is octagonal and the others are circular The inner face of the octagonal course is adorned with a band of *kīrttimukhas* or a strip of diamonds, while its underside at each corner depicts a *kīrttimukha* The second is *karṇadardarikā* incised with lotus petals. The

third and fourth are *gajatālus*, each surmounted by a band of diamonds and beads The *padmaśilā* consists of an eight-foil *kola* edged with reverse *gajatālu* and a circular plaque, also edged with reverse *gajatālu*. The stamenal tube is gone now

The ceiling just abve the mid-staircase is domical belonging to the *sabhāmandāraka* order It is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves The inner face of the square frame is decorated with intersecting garland loops, while its underside on each of the two shorter sides depicts three full-blown lotus flowers, each having two rows of petals. Each flower is set up in a square bordered by diamonds and beads, geese in pair filling in at the corners In addition to this the underside also displays a frieze on the outer extremity of the shorter sides, representing horse-riders, elephants with drivers, musicians and dancers The dome consists of four courses–the first being octagonal and the others, circular–and a circular *padmaśilā* The inner face of the octagonal course depicts a row of geese, while its underside at each corner displays two elephants lustrating a lotus plant The second is *karnadardarikā* incised with lotus petals, The third is *gajatālu* surmounted by a strip of diamonds The fourth consists of eight whorls of three-fold *kola* The *padmaśila* consists of three courses of eight-foil larger, eight-foil smaller and eight-pointed quatrefoil *kolas* Between the *kolas* are set up reverse *gajatālus* The stamenal tube, inserted in the last course and clasped by one row of petals, is damaged now

The ceiling near the *gudhamandapa* door is very similar in structure and ornamentation to the preceding one, but here the inner face of the square frame is carved with a row geese and the underside frieze is conspicuous by its absence In contrast to the preceding ceiling the inner face of the octago nal course in the present ceiling is decorated with a strip of diamonds, while its underside corners carry Kinnara-couples Besides, the *padmaśilā* displays only one course of eight foil *kola*, and the stamenal tube is longer and clasped by three rows of petals

The remaining two ceilings are similar to each other Built on a square plan each ceiling consists of four courses and a short circular *padmaśilā* The first is octagonal, it displays lotus scrolls or *ardha-padma* pattern on the inner face and *kīrttimukha* on the underside corners The other three courses are circular, each consisting of *padma* decorated with lotus petal-and-bud ornament. The *padmaśilā* consists of two courses, the first having an eight-foil *kola* and the second an eight-pointed quatrefoil *kola*, each preceded by reverse *gajatālu* The stamenal tube inserted in the second course is clasped by two rows of petals The quatrefoil *kola* course and the stamenal tube have disappeared in one ceiling

The two *khattakas* flanking the *gūdhamandapa* door are empty In one, however, the *parikara* may be seen The pedestal of each *khattaka* is *pañcaratha* and shows mouldings of *bhitta*, *kumuda*, *khura*, *kumbha* carrying decorations of diamonds on the body and foliage on the shoulder, and two *kapotas*, each decorated with *caitya* arch enrichment On the pedestal stand two moulded pillaretes joined on the top by a lintel The *khattakas* are surmounted by a ribbed eave-cornice and a triple *udgama*

Built against the wall of the *gūdhamandapa* and located in the extreme bay on the west is a newly constructed chapel of *Ambikā*, while in the corresponding east bay is a Nandiśvaradvīpa panel dated A D 1266. The *mukhamandapa* is now enclosed on the east by a screen wall made up of blind grilles Against the screen wall are stationed five images of *kāyotsarga* Jinas and one image of *padmāsana* Jina. On the west the *mukhamandapa* is enclosed by a plain balustrade The screen wall and the balustrade seem to be a later addition.

Raṅgamaṇḍapa

It is a two storeyed structure displaying a forest of twenty pillars (Fig 60) Eight of these pillars are disposed in the nave in the same manner as we find in the Śāntinātha temple, and six run north-south in each of the side aisles The upper storey is indicated by a balustraded wall perched upon the nave architraves over the pillars and carried as far as the *gūdhamandapa* door on the one end and the *nālamandapa* on the other The space between the

dome and the balustrade is open, so that the interior of the *rangamaṇḍapa* has become highly ventilated

The eight pillars in the nave are of the square variety, with corners chamfered into five angles, and correspond to the pillars of the *mukhamaṇḍapa*, but these are taller and massive and are supported by a moulded pedestal which consists of a *bhiṭṭa*, *jāḍyakumbha*, *karnikā*, *antarapatra* and *paṭṭikā*. Besides, the framed figures at the base of the shaft represent four- or six-armed male dancers, musicians and Pratihāras Six of the aisles pillars flanking on the two sides of the nave are also of the square type, with corners chamfered into five angles, but compared to the nave pillars these bear very little carvings The pedestal, base and capital of these pillars are similar to those seen in the nave pillars, but here the sculptured niches on the *kumbha* are replaced by half diamonds As regards the shaft, it is square at the base, surmounted by a square block decorated with *caitya*-arch motif, and sixteen-sided and circular above, the last section being surmounted by a band of *kīrttimukhas* emitting chains which are secured below by a band of diamonds and beads The other six pillars of the aisles flank on two sides of the *mukhamaṇḍapa* and belong to the octagonal order These pillars carry similar mouldings and decorations as are noticed in the square pillars of the aisle, with this difference that here the square part is shaped into an octagonal one

The architraves running across these pillars are similar to those found in the *mukhamandapa*, but the upper fascia of those in the nave is decorated with sculptured niches containing images of four-armed *lalitāsana* goddesses, *padmāsana* Jina in *dhyānamudrā* and *kāyotsarga* Jina, with male attendants, *gaṇas* and Kinnaras in between. The slanting seat-back of the balustrade placed over the nave architraves consists of an *āsanapaṭṭa* and a *kakṣāsana* The *āsanapatta* is adorned with *kīrttimukhas* The *kakṣāsana* is divided into three horizontal belts The lower is incised with flamboyant pattern, the middle shows lotus flower, *kīrttimukha*, Mālādhara, elephant, human head like sun, peacock, goose, monkey, devotee, stepped diamond, pair of fishes, tiger, twine pattern and two conjoint monkeys in roundels framed by segmented pilasters, and the upper is relieved with foliate scrolls

The nave is covered by a carved domical ceiling raised up by *uccālakas* placed directly over the capitals of the pillars forming the octagon on the one hand and on the *āsanapaṭṭa* of the *kakṣāsana* at the corners on the other. The *uccālakas* consist of two members, namely shaft and capital The shaft is square at the base, octagonal in the middle and circular on the top, the last section being surmounted by a band of *kīrttimukhas* spewing chains which are clasped below by a band of diamonds and beads The capital consists of a double-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by four or five-armed double roll brackets carrying representation of half *kīrttimukhas* on their side faces. The architraves running across the *uccālakas* are divided into two fasciae The lower depicts lotus scrolls issuing from the mouth of a *kīrttimukha* carved in the centre, and the upper is inset with sculptured niches containing images of four-armed *lalitāsana* goddesses accompanied by attendant figures In the centre of their underside is carved in low relief a lotus medallion having two rows of petals and a central circle On the architraves, on the outer side, overhangs a corrugated eave-cornice

The domical ceiling (Fig 61) is of the *sabhamandāraka* type, consisting of nine circular courses and an equisite circular *padmaśilā* The first course is decorated with *ardhapadma* motif The second is *karnadardarikā* surmounted by a *kīrttimukha* band The third displays four-armed *lalitāsana* goddesses in projecting niches and attendant figures in alternate recesses, the niche in each cardinal direction, however, depicts Gaja-Lakṣmī The fourth is *gajatālu* surmounted by two decorative bands, one showing diamonds and beads and the other, lotus petals The fifth represents the *Cyavana-kalyānaka* scene of some Jina, eight auspicious Jaina symbols, and an Ācārya with *sthāpanā* in front and delivering religious discourse to the Śrāvakas The sixth is like the fourth The seventh, eighth and ninth consist each of sixteen whorls of four-fold (3+1) *kola*, diminishing in size as they go up The topmost *kola* course carries figures of Vidyādharas on the points From the third course project out sixteen square brackets Fourteen of these brackets are occupied by four-armed Vidyadharas and two are carried by four-armed Naigameṣin, the latter being

located near the *mukhamaṇḍapa*. The eight square blocks introducing the dome are inset with images of four-armed *lalitāsana* goddesses. The *padmaśilā*, built on the principle of co-radial regression, consists of seven courses Each of the first three courses consists of sixteen whorls of trefoil *kola*, and each of the next three courses pertains to sixteen-foil *kola* The last course has an eight-foil *kola* At the tip of the *padmaśilā* is inserted a hooked bar of iron, which seems to be a later addition Each corner at th base of the dome depicts a large figure of *kīrttimukha* carved in alto-relievo The entire ceiling is painted now, so that its originality is considerably marred.

A small but ornate domical ceiling may also be seen on the north side of the nave, built right above the opening. It is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves. The inner face of the square frame is decorated with intersecting garland loops, while the underside of the slabs on each of the two shorter sides is decorated with four full-blown lotus flowers, each set up in a square bordered by a diamond-and-bead band and having geese in pair at corners The dome proper consists of four courses and a circular *padmaśilā* The first course is octagonal and the others are circular The inner face of the octagonal course is decorated with a row of geese, while its underside at each corner displays two elephants lustrating a lotus plant. The second is *karnadardarikā* The third is *gajatālu* The fourth consists of eight whorls of trefoil *kola* The *padmaśilā* consists of one row of petals, an eight-foil *kola* and a *bījapūraka*

Except for one near the *mukhamandapa*, west wing, all the other ceilings of the *rangamandapa* are *samatala* and uncarved. The carved *samatala* ceiling represents in bas-relief an oval-shaped full blown lotus flower flanked on two sides by a scroll-band and a diamond-strip. On two sides of the flower are two *kīrttimukhas*

The bay near the central *devakulika* (the 5th from the southern end) also has domical ceiling, now plastered up with lime

Devakulikā

The platform on which the *devakulikās* rest runs all around the courtyard and is landed up from the courtyard by a flight of three steps cut all around From the platform two small steps lead to the doors of the *devakulikās* The two central *devakulikās* are larger in dimension and are reached from the *raṅgamandapa* by two steps only, for their floor is lower than that of the other *devakulikās* The *devakulikās* are screened by one arcade of pillars on the north side and by a double arcade of pillars on the east and the west The pillars are of the octagonal type and correspond to the octagonal pillars of the aisles of the *rangamandapa*, with this difference that the pedestal is absent here Two terminal pillars near the *nālamaṇḍapa*, however, are of the square type and resemble the square pillars of the aisles of the *rangamandapa*, but the pedestal here too is absent The five-faceted pilasters have similar base and capital as we find in the pillars, but the side brackets of the capital are square, decorated with diamonds The shaft, however, is comparatively ornate The lower part of the shaft here too is plain, but the part above depicts flamboyant pattern in beaded semi-circle (in one instance the flamboyant device is replaced by a pair of monkeys), *ghatapallava*, foliate scrolls, half-blown lotus, *ardhapadma* in beaded demi-circle, and finally a *kīrttimukha* spewing chains that are clasped below by a band of diamonds and beads The architraves are similar to those seen in the *mukhamandapa*. Each bay contains an uncarved *samatala* ceiling

The door of each *devakulikā*, excepting that of the two central *devakulikās*, is of the *dviśākha* variety, consisting of a *patraśākhā* decorated with foliate scrolls and *bakulamāla*, and a *śākhā* carved with creepers The lower part of the *śākhās* is occupied by a framed figure of four-armed standing goddess flanked on each side by a female attendant, a female carrying water pot also stands towards the opening The *udumbara* displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a niche containing an image of four-armed *lalitāsana* Sarvānubhūti on extreme right and Ambikā on extreme left, both carved in shallow relief and accompanied by two female attendants The *uttaraṅga*

continues the decorative bands of the *śākhās* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta* In front of the door is a moonstone which consists of an *ardhacandra* tied on both ends with *gagāraka*, *śankha* and lotus stem, and flanked in turn by a *talarūpaka* The moonstone is preserved in some *devakulikās* only. The *devakulikās* have no partition walls and the enshrined images are gone now, but the moulded pedestal, which runs without break from one end to the other, is well preserved The pedestal in each *devakulikā* is *saptaratha* and carries mouldings of *bhitta* decorated with intersecting garlands and foliage, *jadyakumbha*, *karnikā*, *antarapatra*, and *padma* underlined with leaves

The exterior wall of each of these *devakulikas* is *tryanga* on plan consisting of *bhadra*, *pratiratha* and *karna* The *devakulikas* are separated from one another by *salilāntaras* In elevation it is divided into *vedibandha*, *janghā* and *varandikā* The *vedibandha* consists of a *bhitta* decorated with diamonds, *khura*, *kumbha* embellished with half diamonds or sculptured niches containing images of four-armed *lalitāsana* goddesses, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch pattern The *janghā*, divided into two registers by a band of *ardhapadma* motif and topped by a *kīrttimukha* band or a band of intersecting garland loops, is plain The *varaṇḍikā* displays an usual *kapota* and a ribbed eave-cornice Over the eave-cornice is a parapet with battlements, all modern and now plastered up

The southernmost *devakulika* in the west wing is crowned by a *śikhara* which is in a good state of preservation It rises from a *prahara* consisting of a recessed fillet and a *padma*. The composition of *śikhara* reveals a *tryanga mūlamañjarī* marked by five *bhūmiāmalakas*, two *uromañjarīs* and a *rathikā* along each *bhadra*, a *śṛnga* over each *pratiratha*, and two *śṛngas* over each *karna* The *angas* of the *mūlamañjarī* terminate at the *skandha* and are crowned above it by a large *āmalaka* clasped by fillet, a *candrikā*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka*. There is a *dhvajādhara* on the west facade All the *śṛngas* and *uromañjarīs* are but the replica of the *mūlamañjarī*, only that the *śṛngas* have only one *āmalaka* as their crowning member There are *gajamuṇḍas* between the *śṛngas* The entire *śikhara* is enmeshed with *caitya* arches The *rathikā*, flanked by balcony models and surmounted by double-course *udgama*, contains an image of four-armed *lalitāsana* goddess accompanied on each side by a female *caurī*-bearer

The pillars of the two central *devakulikās* are similar to those of the other *devakulikās*, but below the base these have two *bhittas* Their pilasters are like the pillars Unlike the *samatala* ceilings, here is found a domical ceiling consisting of four courses, the lowermost being octagonal and plain, and the other three being circular and incised with lotus petals The circular ceiling slab is relieved with an open lotus comprising two rows of petals The doorframe is of the *catuśśākha* variety decorated with foliate scrolls, lotus scrolls, creepers and lotus scrolls respectively The lower part of the *śākha* is occupied by a framed figure of four-armed standing goddess flanked on each side by a female attendant, a female bearing pitcher also stands towards the opening The two goddesses in the east *devakulika* may be identified with Cakreśvari, while those in the west are identifiable with Rohini and Vairotya (Fig 63) The *udumbara* and moonstone are similar to those found in the other *devakulikās*, but the niches are projected and the images therein are flanked on the inner side by two female attendants The *uttaranga* is modern Inside the east *devakulikā* is installed on a high moulded pedestal a colossal *saparikara* image of Adinatha seated in *dhyanamudrā* The image is a late one This is securely dated by an inscription of 1618 A D engraved upon it In the west *devakulikā* is a colossal image of Parśvanatha seated in *dhyanamudrā*, with a seven-hooded cobra canopy overhead This image also appears to be of subsequent date

The exterior wall of the central *devakulikā* in the west wing (Fig 64) is also *tryanga* on plan and carry the same set of mouldings as we find in the other *devakulikās*, but here the mouldings are not in the same alignment, the *janghā* is rich in ornamentation, and below the *varandikā* is a square *bharanī* clasped by foliage The *janghā* is supported by a *mañcikā* decorated with *caitya*-arch ornament The *mañcikā* on the *bhadra*, however, carries a *kīrttimukha*-band On the *bhadra* is stationed an image of four-

armed *lalitāsana* goddess Prajñapti To her right, on the *pratiratha* and the *karna*, are Mahākālī and *dikpāla* Varuna, and to her left are Kālī and *dikpāla* Nirrti, all having four arms and represented in the standing attitude The goddesses are surmounted by *udgamas* oversecting a *kīrttimukha* band which is also carried on the *karna* Above the *kīrttimukha*-band comes a narrow fillet and then follows comparatively larger *udgama* oversecting another *kīrttimukha*-band. The *devakulikā* is crowned by a *śikhara*, now plastered up, but the *rathikā* at its base is exposed and shows an image of four-armed standing goddess Cakreśvarī There is a *makara-pranāla* pierced into the *khura* on the north end

The exterior wall of the central *devakulikā* on the east is similar to that of the west *devakulikā*, but here the *janghā* is devoid of statuary and carries on its top a band of intersecting garland loops

Porch

It is approached from the ground by a double flight of steps, each comprising four steps Square on plan it is enclosed by a balustrade which consists of *rājasenaka*, *vedikā*, *āsanapatta* and *kakṣāsana*, all devoid of carvings (Fig 63) On the *asanapatta* stand two pillars and two pilasters supporting a ceiling on a square frame of plain architraves The ceiling is made by cutting off the corners, comprising three tiers of nine plain slabs The door is modern The porch is overshadowed by a corrugated awning over which is placed a *kapota*

Nālamaṇḍapa

Built over the entrance porch and a stair of five steps leading from the porch to the floor of the *rangamandapa*, the *nālamandapa* is a square pillared *mandapa*, if the bay right above the porch is excluded It is laid out on a floor higher than the corridor of the *devakulikās* and is approached from the latter by only one step

On the exterior (Fig 63) it is enclosed by a balustrade which consists of *rājasenaka*, *vedikā*, *āsanaputta* and *kaksāsana* The *rājasenaka* is decorated with diamond-and double volute pattern The *vedikā* is divided into upright posts alternating with depressed slabs. Below, the post is plain, and above, it depicts *ghaṭapallava*, foliate scrolls and volute pattern The slabs are decorated with half diamonds, elongated half diamonds, creepers, *kīrttimukhas*, female carrying water pot, and *kāyotsarga* Jina The *āsanapatta* and *kaksāsana* are similar to those seen in the *rangamandapa* A balustrade consisting of similar *āsanapatta* and *kaksāsana* may also be seen on its southern end

Divided into seven bays the *nālamaṇḍapa* consists of eight pillars and four pilasters The pillars run north-south in two lines of four each Four of these pillars rest on the *kaksāsana* placed right above the porch Of the four pilasters, two are located near the door of the *devakulikās* and two rest on the *kaksāsana* Across these columns run architraves which are spanned on the same level as those placed across the *rangamandapa* pillars On the architraves, on the outer side, overhangs a corrugated eave-cornice The roof of the northern most bay is raised up by a set of four dwarf pillars placed on the *kaksāsana* pillars The *kaksāsana* pillars and the dwarf pillars are similar to the *uccālakas* of the *rangamandapa* Two pillars of the *nālamandapa* near the southern end are of the square order and correspond to the square pillars of the *mukhamandapa*, but here the framed figures at the base of the shaft include only four-armed male dancers and musicians Two intermediate pillars are like the octagonal pillars of the *devakulikās* The pilasters are similar to those seen in the *devakulikās*, but the two *kaksāsana* pilasters do not have the base, and their capital has square brackets carved with diamonds The architraves are similar to those noticed in the *mukhamaṇḍapa*. On the front of the northernmost bay is thrown a beautiful *torana*-arch of the cusp-*tilaka* variety, emerging from the side brackets of the *kaksāsana* pillar-capitals and meeting in the centre of the architrave across the dwarf pillars The roof of this bay is provided with a corrugated eave-cornice followed above by subsequently built battlements

Of the seven bays the two on either side have uncarved *samatala* ceilings, while the other three, running north-south from one end to the other, have domical ceilings The domical ceiling in the northern bay, i. e the one built over the porch, is square on plan and consists of seven plain courses, the lowermost being octagonal and the others,

circular The apical circular slab covering the dome, however, is relieved with an open lotus comprising two rows of petals, and sustains a small stamenal tube The intermediate domical ceiling is rectangular on plan, but its space is reduced to a square by a frame of four plain rectangular slabs placed over the architraves. The dome, built on a square base, consists of four courses, the lowermost being octagonal and the other three being circular of the *padma* type All the courses are devoid of carvings The circular slab covering the dome is carved with a full-blown lotus flower having two rows of petals Recently it has been painted. The domical ceiling on the southern end is similar to the preceding ceiling, but the rectangular slabs forming the square frame depict intersecting garlands and foliage on the inner face and three full-blown lotus flowers, each having two rows of petals, on the underside of the two shorter sides.

SAMBHAVANĀTHA TEMPLE

It is situated to the west of the Neminātha temple On plan it consists of a *mūlapaāsāda*, a *gūdhamandapa* with lateral entrance porches, and a *rangamandapa*, the whole being surrounded by a *prākāra* having projections against the lateral porches of the *gūdhamandapa* (Fig 110) The temple is entered only from the north through a lately erected porch landed up from the ground by a flight of ten steps

Mūlaprāsāda

It is *tryanga* on plan, consisting of *bhadra*, *prati ratha* and *karna*, each broken into three planes, but the *bhadra* displays five planes in the *pītha*. Between the *karnas* and *pratirathas* are *salilantaras* that are not extended to the *pītha* The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūdhamandapa* from the sanctum

The *pītha* is simple, comprising *bhitta*, *jāḍya-kumbha*, *karnikā* and *paṭṭikā* The *vedibandha* consists of a *khura*, *khumbha*, *kalaśa*, *antarapatra*, and *kapota* decorated with *udgama* pattern The *kumbha* carries images of four-armed *lalitāsana* goddesses (Cakreśvarī, Jvālāmālini and Vajrānkuśī being identified) on the *bhadras* and *karnas*, and the representation of half diamonds on the *pratirathas*. Each of the *bhadra* goddesses is flanked on either side by a dancer or musician The *janghā*, supported by a *mañcikā* having *lambanas* underneath, is divided into two registers by a plain median band and is plain. On each *bhadra*, however, is a projecting sculptured niche surmounted in the *varaṇḍikā* portion by a double-course *udgama*. But for the *parikara* the niches are empty The *varandikā* consists of a narrow fillet, an usual *mañcikā*, an usual *kapota*, and a ribbed eave-cornice bearing a diamond-and-bead band on the soffit

There is a *makara-pranāla* pierced into the *khura* on the east

The *śikhara* (Fig 110) rises from a *prahāra* which consists of a recessed fillet carved with diamonds, and a *kapota* The composition of the *śikhara* reveals a *tryanga mūlamañjarī* marked by seven *bhūmi-āmalakas*, two *uromañjarīs* and a *rathika* along each *bhadra*, two *śrṅgas* (one large and one small) over each *pratiratha*, a *śrnga* and a *tilaka* over each *karna*, and a *pratyanga* flanking on either side of the upper *uromañjarī* The *angas* of the *mūlamajarī* terminate at the *skandha* which is carved with diamonds, but the *bhadra* offsets extend to the *grīvā* which is crowned by a large *āmalaka* clasped by a diamond-and-bead band, a *candrikā*, a smaller *amalaka*, a *kalaśa* and a *bījapūraka* The *dhvajapatākā* is modern, but the *dhvajadhara* seems to be old The *uromañjarīs* are similar to the *mūlamañjarī*, but the diamond and-bead band is conspicuous by its absence on the large *āmalaka* and the lower *uromañjarī* is divided only into five stages of *bhūmi-āmalakas* All the *śrngas* and *pratyangas* also have three *angas* and are crowed by two *āmalakas* Between the *śrngas* are represented *gajamundas* The *tilakas* shelter images of four armed standing goddesses The *rathikās* are supported by a *pañcaratha* pedestal carved with half lotuses and are flanked on two sides by balcony models Each *rathikā* shelters an image of four-armed goddess attended upon either side by a female *caurī*-bearer. The goddess stands cross-legged on a console carved with lotus plant and is canopied overhead by a hood and a double-course *udgama* The goddess in the east *rathikā* is Vajrān-

kuśī, while those in the south and west *rathikā* are Cakreśvarī and Sarasvatī respectively. Except for the *śṛṅgas* the entire *śikhara* shows a fretwork of minute *caitya*-arch motif.

On the northern facade of the *śikhara* is a blind balconied window lodged over the buffer wall The window has a *phāmsanā* roof crowned by a fluted bell, a *kalaśa* and a *bījapūraka* The *phāṁsanā* also supports a lion which springs from the *uromañjarī*

The doorframe of the sanctum is of the *dviśākha* variety, consisting of *patraśākhā* and *stambhaśākhā*. The *patraśākhā* is decorated with foliate scrolls and carries a female pitcher-bearer on the lower part, while the *stambhaśākhā* is plain The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche sheltering Sarvānubhūti on extreme right and Ambikā on extreme left, both having four arms and sitting in *lalitāsana* The *uttaranga* continues the decorative bands of the *śākhās* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta* In front of the door is a moonstone which consists of an *ardhacandra* tied at both ends with *gagāraka śankha* and lotus stem and flanked in turn by a *talarūpaka* Inside the sanctum is an image of Sambhavanātha carved in the round and seated in *dhyānamudrā* on a moulded pedestal The image seems to be a later one but the pedestal is old The pedestal consists of three *bhittas*, a *jādyakumbha*, a *karnikā*, an *antarapatra* decorated with diamonds, and a *kapota* In the centre of the pedestal is depicted an image of Laksmī

The buffer wall, in the interior, contains two sunk niches But for the *parikara* nothing now remains in the east niche, while that on the west shelters a couple of Śrāvaka and Śrāvikā standing with folded hands Probably they are the donors of this temple.

Gūḍhamaṇḍapa

It is *dvyanga* on plan, consisting of *bhadra* and *karna*, each broken into three planes. It shares its *pīṭha* and *maṇḍovara* with the sanctum, but the superstructure is now plastered up with lime,

Each of the lateral porches (Fig 111) is approached from the court by a flight of three steps cut across the *pītha* mouldings. Square on plan each proch consists of two pillars and two pilasters and is covered by a domical ceiling supported on a square frame of architraves The pillars are of the octagonal type Their base consists of a *bhitta*, *khura*, *kumbha* decorated with half diamonds, *kalaśa*, *antarapatra* and *kapota* The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section being surmounted by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The capital has a double course round *bharanī* of *karnikā* and *padma*, surmounted by four-armed double roll brackets bearing the representation of half *kīrttimukha* on the side face of each bracket The pilasters are five-faceted and have similar base and capital as are noticed in the pillars, but here the *bhitta* of the base is carved with diamonds. The lower part of the shaft is plain, while above, it displays flamboyant pattern in beaded half circles, *ghatapallava*, foliate scrolls, half blown lotus, *ardhapadma* motif, and lastly *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The architraves are divided into two fasciae The lower fascia is decorated with lotus scrolls emerging from the mouth of a *kīrttimukha* represented in the centre, and the upper is carved with a strip of diamonds. In the centre of their underside is carved in very shallow relief a medallion consisting of three concentric circles The ceiling is composed of five courses, the first being octagonal and the others, circular The inner face of the octagonal course is decorated with a row of geese, while its underside at each corner is plain The next three courses are *padmas*, each decorated with lotus petals The fifth is in the form of ceiling-slab relieved with a full-blown lotus flower comprising two rows of petals The ceiling is raised up by a square frame of sur-architraves decorated with *ardhapadma* pattern. The roof, now plastered up, has a corrugated awning overhanging the architraves The door and the moonstone are similar to those seen in the sanctum

The northern doorframe is ornate (Fig 112) It is of the *triśākha* variety, consisting of *patraśākhā*,

stambhaśākhā and *bāhyaśākhā* The *patraśākhā* is decorated with foliate scrolls. The *stambhaśākhā*, with cut off corners, bears similar decorations as we notice on the pilasters of the lateral porches, but is flanked on each side by a *bakulamālā* The *bāhyaśākhā* is plain The lower part of the *śākhās* is occupied by a framed figure of Pratihāra accompanied on each side by two female attendants, one of which towards the opening carries a *caurī* The *udumbara* is similar to that seen in the sanctum, but the images in the niches are flankad on both sides by *caurī*-bearers. The *uttaranga* continues the decoration of the *patraśākhā* and depicts a *padmāsana* Jina in *dhyānamudrā* on the *lalāta* The overdoor shows a row of nine miniature *śikharas*, six of which contain images of *lalitāsana* goddesses

Internally, the *gūdhamandapa* is square having its wall reinforced by eight pilasters The pilasters are arranged in an octagon and support a domical ceiling on an octagonal frame of architraves The pilasters are very similar to the pillars of the lateral porches, but the circular section of the shaft is plain here The architraves are also similar to those found in the porches, but their underside shows a lotus medallion The domical ceiling is composed of seven circular courses The first course is decorated with a strip of diamonds The next five are *padmas*, each incised with lotus petals The seventh, closing up the dome, has flat surface relieved with an open lotus having two corollas of petals The four corners at the base of the dome are plain

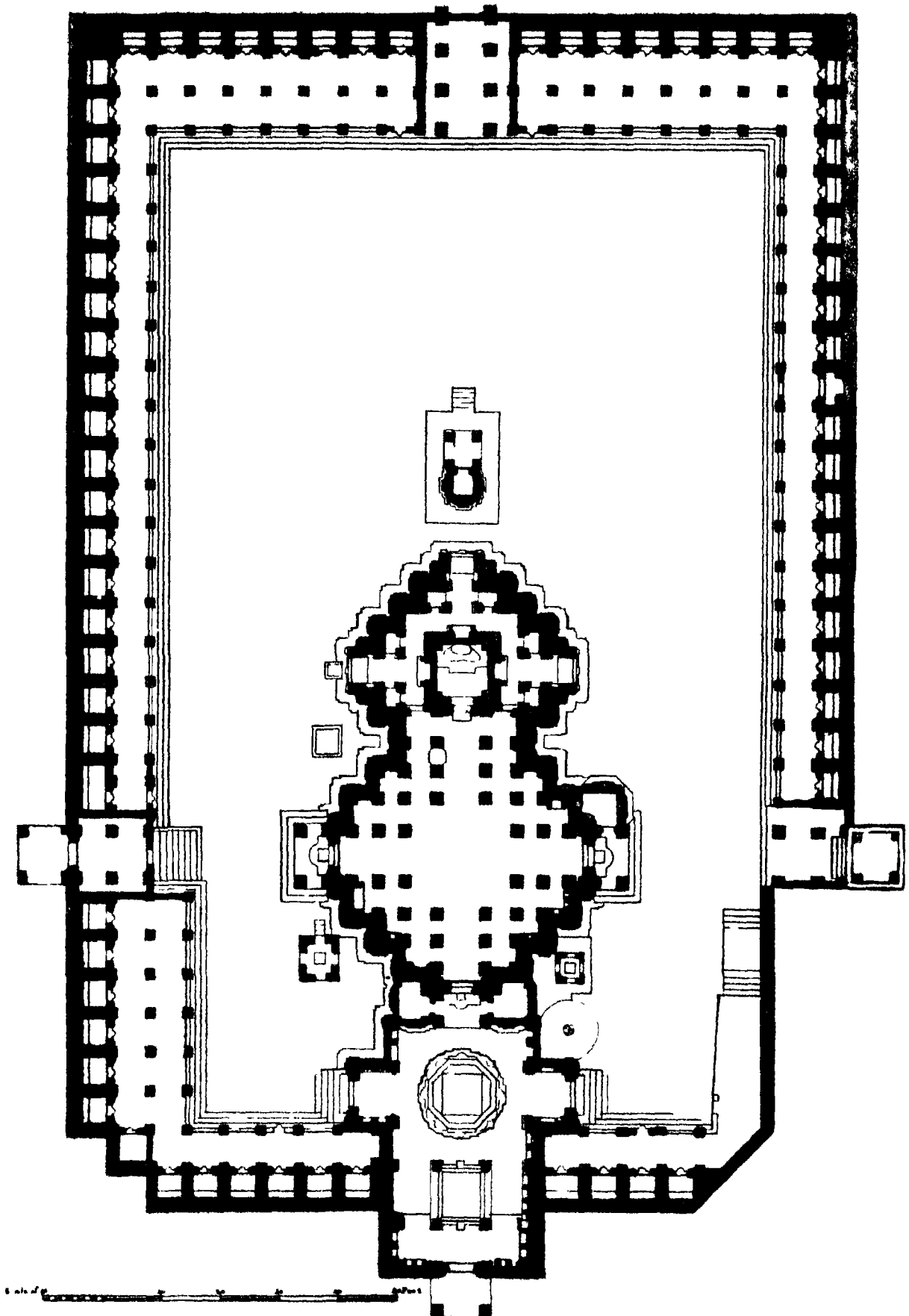
The interior wall of the *gūdhamaṇḍapa* contains twelve sunk niches, each topped by an *udgama*, but the images installed therein are gone now In some may be seen vestiges of *parikara*. The *parikara* in two niches is canopied by a seven-hooded cobra, indicating that originally these contained images of Pārśvanātha.

Raṅgamaṇḍapa

The *raṅgamandapa*, square on plan, rests on a *pītha* which is but a continuum of that of the *mūlaprāsāda*. It is landed up from the north side of the court by a flight of four steps cut across the *pītha* mouldings. It displays a forest of ten pillars disposed along its three sides and two pilasters flanking the door of the *gūdhamandapa* Of these columns, six pillars and two pilasters are arranged in an octagon, supporting a domical ceiling on an octagonal frame of architraves The pillars are similar to those seen in the lateral porches of the *gūdhamandapa* The architraves are plain The five-faceted pilasters are ornate Their base consists of a *khura* decorated with diamonds, *kumbha* carved with half diamonds, *kalaśa*, *antarapatra*, and *kapota* embellished with *caitya*-arch ornament Below, the shaft shows a framed image of four-armed standing goddess accompanied on each side by a female *caurī* bearer The goddess on proper right is Cakreśvarī, while the goddess on proper left could not be identified as her *vāhana* and the objects held by her are mutilated Above, the shaft displays three successive niches, each containing an image of four-armed *lalitāsana* goddess accompanied on either side by a female attendant The niches are surmounted by tri-arch pediments with pair of geese The shaft terminates at the top in a *ghatapallava* The capital has a double course square *bharani* of *karnikā* and *padma*, topped by double-roll brackets carrying half *kīrttimukhas* on their side faces. The dome is composed of eleven circular courses The first depicts *ardhapadma* in semi-circles The next nine courses consist of *padmas* and are plain. The topmost course is relieved with an open lotus comprising two rows of petals and a flower bud The four corners at the base of the dome are plain The roof of the *raṅgamandapa*, now plastered up, has a corrugated eave-cornice

GIRNAR

NEMINĀTHA TEMPLE

This is a *sāndhāra-prāsāda* standing in an oblong courtyard measuring 190 ft by 130 ft. It consists of a *mūlaprāsāda* enclosed by an inner *pradakṣiṇāpatha*, a *gūḍhamaṇḍapa* with lateral entrance porches, and a rectangular hall terminating at the west end in a balcony window which almost overhangs the nearly perpendicular scarp of the hill (Text. Fig 4, Fig 53) The temple complex is surrounded by a row of seventy one

4. Plan of the Neminātha temple at Girnar

devakulikās with a colonnaded corridor in front. As regards the orientation, the temple faces west The principal entrance was originally on the east side of the courtyard, but it has now been closed, and the one used is from the Khangar's Mehal on the south side of the court. An opening is also found on the north side of the court The side entrances on the north and south are coaxially arranged with the *gūḍhamaṇḍapa* doors

The temple has considerably suffered from restoration In the court are some small shrines standing independently or built against the wall of the present temple These small shrines are very late erections and have marred the beauty of the temple The floor of the court has been raised up by a layer of stone masonry, so that some of the *pīṭha* mouldings of the temple and the lower step of the *devakulikās* are now concealed from view In spite of the work of vandalism the temple retains its original character

Mūlaprāsāda

It is *tryanga* on plan, consisting of *bhadra, pratiratha* and *karna*, each broken into three planes The *karna* and *pratiratha* are not only equilateral but they also have the same proportions Between the *angas* are *salilāntaras* The *śalilāntaras* between the *karnas* and *pratirathas* contain *konikās* which are not carried down to the *pītha*

Its elevational (Fig 54) scheme displays *pītha, vedibandha jaṅghā, varandikā* and *śikhara* The *pītha* consists of two *bhittas*, a *jādyakumbha*, a *karnikā*, a *chādyakī* carved with *caitya*-arch motif, and a plain *pattikā* The *v dibandha* pertains to *khura, kumbha* bearing carving of half diamonds incised with flamboyant pattern, *kalaśa, antarapatra*, and *kapota* embellished with *udgama* pattern The *jaṅghā*, divided into two registers by a plain *pattika* and also surmounted by a similar *paṭṭikā*, is plain The *janghā* is supported by a *mañcikā* and is crowned on each central plane by a two-course stepped pediment bearing squatted monkeys at the corners of the *angas* and the *konikās* The pediment oversects on the top a plain fillet Above this comes a projected fillet decorated with rosette-marked diamonds The *varandikā* consists of a *kapota* and a ribbed eave-cornice

The composition of each *bhadra* above the *pīṭha* is different. Here it shows a balconied window, the component parts of which are carried up to the *varandikā* The vertical wall of the balcony consists of *rājasenaka,vedikā,āsanapatta* and *kakṣāsana* The portion upto the *āsanapaṭṭa* is divided into five offsets, three on the front and one on each side Each offset is broken into three planes. Between the offsets are recesses, and the recesses in the *rājasenaka* portion show diamonds framed by pilasters The *āsanapatta* with an *udgama* and two bells (rooflets) boldly projects over each offset, while it recedes with two *kīrtimukhas* and a bell over each recess The *āsanapatta* is clasped on either end by a drooping foliage The *kaksasana* is divided into three horizontal belts, all being plain On the *āsanapatta* of the *kaksāsana*, at the two corners, are placed two squat pillars which support a corrugated eave-cornice overhanging the architrave across the pillars The pillars consist of only shaft and capital The shaft is square at the base, octagonal in the middle and circular on the top The capital has a double-course round *bnaranī* of *karnikā* and *padma*, surmounted by four-armed roll brackets The space between these pillars is filled with perforated stone grilles through which diffused light enters the inner *pradakṣiṇāpatha*

Pierced into the *rājasenaka*, on the north side, is a *makara-praṇāla*

The *śikhara*, separated from the eave-cornice of the *mandovara* by a recessed fillet, displays a *tryaṅga mūlamañjarī* marked by nine *bhūmi-āmalakas*, three *uromañjarīs*—the lower showing five *bhūmi-āmalakas*, and the middle and upper carrying seven *bhūmi-āmalakas*—and a *rathikā* along each *bhadra*, a small *śṛṅga* on either flank of the *rathikā*, two *śṛngas* over each *pratiratha*, and three *śṛngas* over each *karna* Between the *śṛngas* of the *karnas* and *pratirathas* are placed *nastaśṛngas* and *gajamundas* The *gajamundas* are also seen on the flanks of the other *śṛṅgas* The *angas* of the *mūlamañjarī* terminate at the *skandha*, but the *bhadra* extends to the *grīvā* which is crowned by a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka* The *dhvajapatākā* is modern, but the *dhvajādhara* seems to be old All the *uromañjarīs* and *śṛṅgas* are of the *tryaṅga* type and have similar crowning members as we find in case of the *mūlamañjarī* (Fig 54)

Flanked by two balcony models and surmounted by a triple *udgama*, each *rathikā* contains a figure of four-armed *lalitāsana* goddess accompanied on either side by a female *caurī*-bearer The goddess in the south *rathikā* is Vairoṭyā She holds snake and shield in the upper right and left hands, while her lower two hands are in the *bhūmisparśamudrā*, her snake cognizance is shown below the seat. The goddess in the the east *rathikā* is Cakreśvarī rode on Garuḍa She carries discs in her upper hands, her lower right hand is in the *abhayamudrā* and the corresponding left one holds a *śankha*. The goddess in the north *rathikā* may be identified with Mānasī. She bears lotuses in her upper hands, *varadamudrā* in the lower right hand and a water pot in the corresponding left one. She has swan as her cognizance. In the lower right corner of the goddess is a devotee with folded hands On the top of each *rathikā* is a lion seated on his haunches The lion in the south *rathikā* has disappeared Above the balcony model and flanking the *udgama* are *tilakas* sheltering *lalitāsana* goddesses with attendant figures

The front facade of the *śikhara* shows only one *uromañjarī*, the others have been replaced by a blind window surmounted by a triple stepped pediment. The lower course of the pediment is crowned by an elephant seated on his hind legs The next course carries three lions seated on their haunches, one of these lions faces front, while the other two face to the sides. The crowning member of the top course is missing, at the base of this course, on either side, can be seen a sculptured niche containing an image of standing goddess with attendant figures.

The door of the sanctum is of the *pañcaśakha* type It consists of *patraśākhā* decorated with lotus scrolls, *rūpaśākhā*, *rūpastambha*, *rūpaśakhā*, and *bāhyaśākhā* carved with lotus petals The lower part of the *śākhās* is occupied by a Pratihāra flanked on each side by a female *caurī*-bearer Above this the *rūpastambha* carries four successive niches containing images of four-armed *lalitāsana* goddesses, while the *rūpaśākhās* display figures of female attendants, two flanking each goddess of the *rūpastambha*. The *udumbara* shows a semi-circular projection in the centre, now covered with marble slabs, and a sculptured niche on either end The niches depict Sarvānubhūti on proper right and Ambikā on proper left, both having four arms and seated in *lalitāsana* Each of these images is accompanied by two female *caurī*-bearers. The *uttaraṅga* is divided into two registers. The lower register displays a *ghatapallava* capital crowning the *śākhās* on either end, while the space in between them is filled with the band of lotus-scroll carried up from the *patraśākhā*, and a row of Mālādharas facing the *lalātabimba* which represents a *padmāsana* Jina in *dhyānamudra* The upper register depicts five projecting sculptured niches containing images of four-armed *lalitāsana* goddesses accompanied by female attendants A similar doorframe may also be seen in the northern entrance of this temple (Fig. 57)

The ambulatory around the *garbhagṛha* is covered by three courses of *gajatālus* The two pillars supporting these courses on each *bhadra* are of the square type Their base and shaft are now plastered up with a thick coat of white lime, and the capital which is exposed to view has a double-course round *bharanī* of *karṇikā* and *padma*, topped by four-armed roll brackets The architraves across these pillars are plain The *antarabhitti* of the *garbhagṛha*, now entirely coated with lime, has an emptied sculptured niche on each facade. Each of these niches consists of two moulded pillaretes joined by a lintel bearing an image of *padmāsana* Jina in *dhyānamudrā* on the *lalāta* The niche is crowned by a ribbed eave-cornice and an elegant *udgama* pediment

Inside the *garbhagṛha* is installed a large image in black stone of Neminātha seated in *dhyānamudrā* His cognizance, *śankha*, is engraved on the cushion placed on the pedestal

Gūḍhamaṇḍapa

Articulated diagonally at the frontal *pratiratha* of the *mūlaprasāda*, the *gūḍhamaṇḍapa* is also *tryaṅga* on plan It shares its *pīṭha* and *maṇḍovara* mouldings with the *mūlaprāsāda* and is roofed by a *saṁvaraṇā* (Fig 55) The *saṁvaranā* rises from a *mañcikā* and is composed of twelve rows of *ghaṇṭās* followed alternately by twelve rows of *kūṭas*. On the top is a large *ghaṇṭā*, and on the four ridges are compa-

ratively smaller *ghaṇṭās* Each *ghaṇṭā* is topped by a *kalaśa* and a *bījapūraka* At the base of the *samvaraṇā*, in each cardinal direction, is a *rathikā* containing a four-armed standing goddess flanked on either side by two female *caurī*-bearers and a male attendant. The goddess in the north *rathikā* is Vajrāṅkuśī. She holds *vajra* and *ankuśa* in her upper hands, and *varadamudrā* and fruit in the lower ones, she has elephant as her *vāhana* In absence of cognizance the goddess in the south *rathikā* is unidentified She carries lotuses in her upper hands, and *varadamudrā* and fruit in the lower ones The *rathikā* in the west direction is completely destroyed Flanking the *rathikās* are *kūtas* bearing images of standing or seated goddesses identifiable with Ambikā, Cakreśvarī, Vajraśrnkhalā, etc.

Rectangular on plan each of the lateral entrance porches is approached from the courtyard by a flight of four steps It consists of two pillars and two pilasters and has a plain *samatala* ceiling supported on a rectangular frame of architraves The porches are shaded by a corrugated eave-cornice The pillars, pilasters and doorsill are now covered with marble slabs, but the capital of the columns is exposed, displaying a double-course round *bharanī* of *karnika* and *padma*, and a four armed double-roll bracket Between the pillars, on the front side, is thrown a seven-cusped *torana*-arch which issues from the mouth of a projecting *makara* inserted into the middle of the pillar shaft and meets in the centre of the underside of the architrave In the centre of the arch is a figure of Jina seated in *dhyānamudrā*, he is flanked on each side by Gandharvas and Vidyadharas The remaining part of the arch shows a row of musicians, dancers, horse-riders, elephants and monkeys, the arch in one instance also shows bullock-cart From each cusp of the arch hangs down a circular pendant Compared to that in the south porch, the arch in the north porch is poor in workmanship The single-*śākhā* door is adorned with lotus scrolls and is flanked on the outer side by a band of lotus petals At the base of the *śākha* stands a female carrying water pot

Apart from the lateral entrances, the *gūḍhamaṇḍapa* also has an entrance on the west side led through the rectangular hall But this doorframe seems to be a later one In front of this door is also noticed a *toraṇa*-arch between the pillars This arch is similar to the one just described, but here the figure of Jina is lustrated by two elephants. Besides, it bears figures of monkeys on the upper edge

The interior of the *gūdhamandapa* measures across from door to door 41 ft 7 inches by 44 ft 7 inches Its roof is supported by twenty-two square pillars, now coated with white lime, while its floor is paved with beautifully tesselated marble Eight of these pillars are arranged in an octagon, dividing thus the entire area of the *gūḍhamandapa* into a central nave and the surrounding aisle The pillars of the nave support a carved domical ceiling on an octagonal frame of architraves The pillars have a square base, their shaft is square at the base, octagonal in the middle and circular on the top, and the capital consists of a double-course round *bharaṇī* of *karṇīka* and *padma*, surmounted by four or five-armed *makara* and roll brackets The pillars forming octagon are provided with *uccālakas*, which have a square base, a circular shaft and an usual capital, but here the *makara* brackets are replaced by roll brackets The architraves are divided into two fasciae The lower fascia depicts creepers that issue from the mouth of a *kīrttimukha* carved in the centre The upper one has two ornamental bands, the lower showing *lambanas* and lotus petals, and the upper displaying diamonds in volutes In the centre of their underside is carved in low relief a medallion consisting of three concentric circles From the side brackets of the pillar capitals, which are treated as *makara*-heads, emerge usual cusped *torana*-arches meeting in the centre of the architrave (Fig 56) The other brackets of the pillar capitals support struts of Apsarās and *śārdūlas*, tenoned into the brackets of the *uccālakas* The Apsarās are shown in handsome poses of dance, at times they are represented as securing her lower garment which is being carried down by a diminutive *gaṇa* rode on her thigh Being coated with white lime the beauty of these figures are considerably marred

The domical ceiling belongs to the *sabhāmārga* order (Fig 56) It commences from each column forming octagon by a square block carved

with an image of four-armed *lalitāsana* goddess accompanied on each side by a female *caurī* bearer The dome is composed of nine circular courses The first is *karnadardarikā* surmounted by a *kīrttimukha*-band The second depicts figures of dancers, horse-riders and elephants with drivers The third, fourth and fifth are *gajatālus*, each topped by three decorative bands of diamonds and beads, leaves, and lotus petals The sixth, seventh, eighth and ninth consist of sixteen-foil, twelve-foil, eight-foil and quatrefoil *kolas* respectively The *kolas* carry figures of Vidyādharas on the points and of *kīrttimukhas* on the triangular spaces, while their edges are adorned with lotus petals. The *kola* in the sixth course, however, depicts lotus petals on the triangular spaces and diamonds and beads on the edges The keystone is treated like a circular *kola* From the second course project out sixteen brackets carried by four armed Vidyādharas playing on some musical instruments or carrying lotuses and knife Each of these brackets supports a strut of of charming Apsara figure, the stele of which is tenoned into the lowermost *kola* course The surrounding aisle is also covered by two *gajatālu* courses

Rectangular Hall

It measures about 38 ft by 21 ft It houses two raised platforms covered with slabs of a close-grained yellowish stone bearing representations of feet in pair, probably of the Ganadharas The hall, now completely whitewashed, seems to be a later creation, probably removing the *mukhamandapa* [82]

Devakulikā

Standing on a wide platform the *devakulikas* are approached from the court by a flight of three steps cut across the platform They are screened by a double arcade of pillars in the east wing and in the west end of the north wing, and by one arcade of pillars on the remaining sides (Fig 58) The floor of the open corridor is paved with tesselated marble The pillars of the *devakulikās* have a square base consisting of a *khura*, a *kumbha* decorated with half diamonds, and a *kalaśa* Their shaft is square at the base, octagonal in the middle and circular on the top, and the capital has a short *bharanī* of *padma*, surmounted by four-armed roll brackets. The pilasters and the doors are now coated with white lime Each bay of the *devakulikās* has an uncarved ceiling supported on a square frame of plain architraves The ceiling is made by cutting off the corners, comprising three tiers of nine slabs Each *devakulikā* enshrines an image of Jina seated in *dhyānamudrā* These Jina images are built of white marble The *devakulikās* are overshadowed towards the court by an overhanging corrugated eave-cornice. The exterior walls of the *devakulikās* have also been plastered up

VASTUPĀLAVIHĀRA

It consists of three shrines, each leading out of one of the sides of a square central hall, while the fourth side provides entrance to the temple from the west (Text Fig 5, Fig 53) Compared to the Neminātha temple described above, this temple has more suffered in the hands of renovators, who out of zeal to restore and beautify it have so inadvertently repaired it that all its architectural and sculptural peculiarities have vanished Externally, the domes have been coated with broken China wares, while their other parts are whitewashed or coated with white lime The interior of the temple, particularly the ceilings, is painted in hideous colours, whereas the pillars have been encased with marble slabs or coated with white lime

East Shrine

Measuring 53 ft by 29 6 ft this shrine consists of two chambers, viz a sanctum and a pillared hall The sanctum is *tryanga* on plan, consisting of *bhadra*, *pratiratha* and *karna*, each broken into five planes upto the *pītha* and into three planes above that The *karna* and *pratiratha* are equilateral and have the same proportions, while the *bhadra*, which is only slightly projected, is almost double the size of these Between the *angas* are *salilāntaras* The *salilāntaras* between the *karṇas* and *pratirathas* are reinforced with *konikās*

In elevation the sanctum displays *pītha*, *vedibandha*, *janghā*, *varaṇḍikā* and *śikhara*. The *pītha* consists of two *bhittas*, a *jādyakumbha*, a *karnikā*, a *chadyakī* underlined with leaves, a *grāsapattī*, and a deep fillet carved with diamonds The *vedibandha* comprises *khura*, *kumbha* carrying sculptured niches on the body and foliage on the shoulder, *kalaśa*

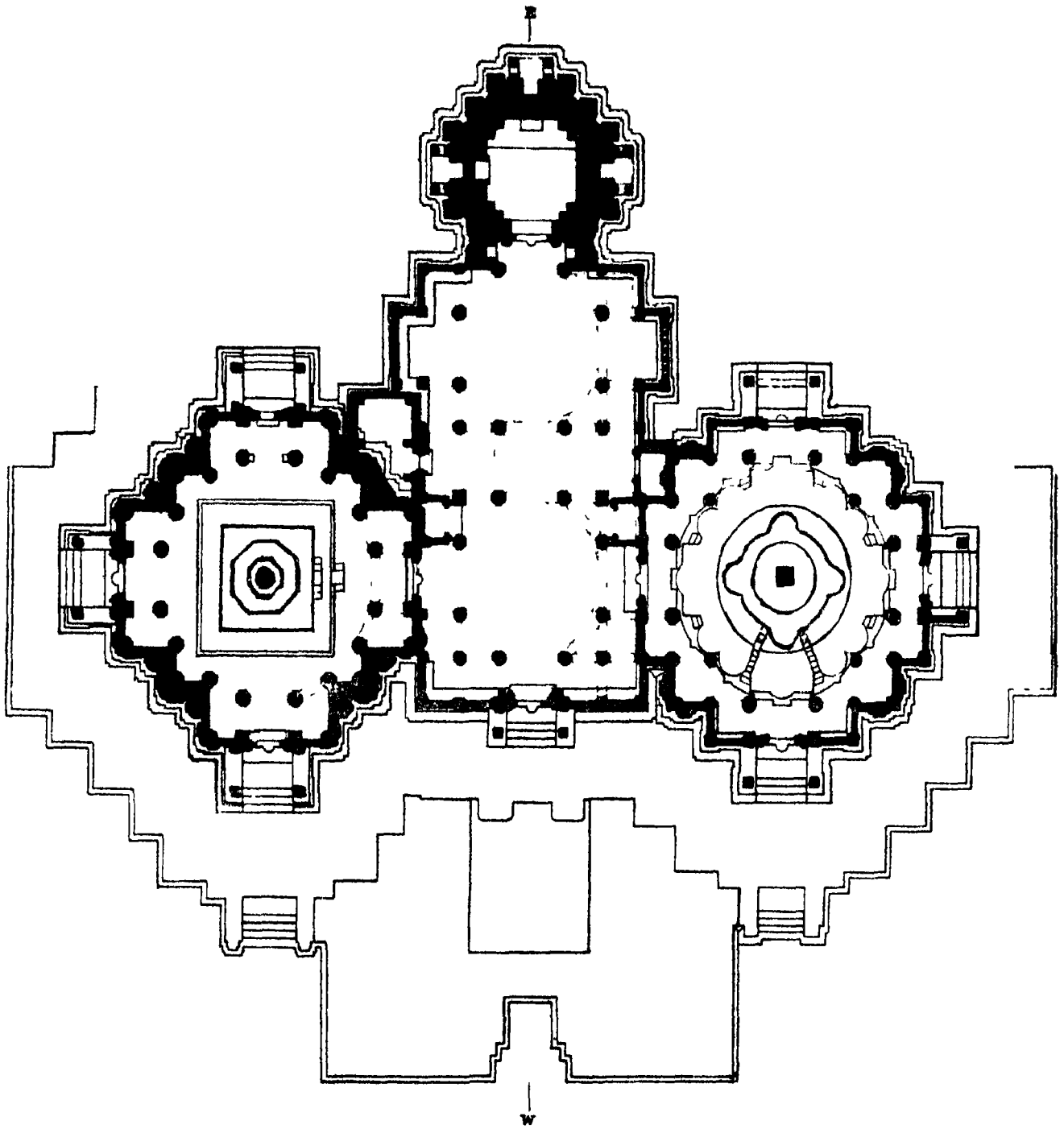
decorated with beaded garlands and rosettes, *antarapatra* and *kapota* adorned with *caitya*-arch pattern and underlined with leaves The *jangha*, supported by a *mañcikā* underlined with leaves and carrying *lambanas* underneath, bears figure sculptures. The *jaṅghā* sculptures are crowned by *udgamas* which oversect on top a *kīrttimukha*-band Above the *udgama* comes a round *bharanī* clasped by drooping foliage The *varandikā* consists of two *kapotas* and a ribbed eave-cornice

The *bhadra* above the *pītha* is treated differently Here, it shows a projecting niche enclosed by a balustrade and surmounted by a corrugated awning and a sculptured pediment The niches are empty now Vertically, the balustrade is divided into five offsets, three on the front and one on each side Between the offsets are placed recesses Horizontally, the balustrade consists of a fillet, a *rājasenaka*, a *vedikā*, an *āsanapatta* and a *kakṣāsana* The fillet is decorated with *ardhapadma* motif The *rājasenaka* is decorated with *udgama* and diamond-and-double volute pattern The *vedikā* carries figure sculptures on the offsets, and creepers and scrolls in the recesses The *āsanapatta* with *udgama* and bells projects boldly over each sculpture, while it recedes with *kīrttimukhas* over the recesses The *kakṣāsana* is divided into three horizontal belts, the lower being decorated with flamboyant pattern, the middle with medallions framed by segmented pilasters, and the upper with foliate scrolls

The *śikhara* rises without a *prahāra* Its composition reveals a *tryanga mūlamañjarī* marked by nine *bhūmi-āmalakas*, three *uromañjarīs* and a *rathikā* along each *bhadra*, two *śṛṅgas* over each *karna* and *pratiratha*, and a *pratyanga* leaning upon either side of the uppermost *uromañjarī* Between the *śṛngas* of the bottom row are placed *tilakas* The *angas* of the *mūlamañjarī* terminate at the *skandha* which is carved with diamonds, but the *bhadra* goes to the *grīvā* which is crowned by a large *āmalaka*, a *candrikā* a smaller *āmalaka*, a *kalaśa* and a *bījapūraka* The top of the *bhadra* is occupied by a human face which is quite a late feature The *śṛngas*, *uromañjarīs* and *pratyangas* are also of the *tryanga* type and carry similar crowning members as we get in the *mūlamañjarī* Flanked by balcony models and surmounted by pediments the *rathikās* contain sculptures of *lalitāsana* goddesses with attendant figures. Since the whole of the exterior is now plastered up with lime, it is very hard to give a detailed description of each and every part

The door of the sanctum is of the *catuśśākha* variety, consisting of *patraśākhā*, *hamsaśākhā*, *stambhaśākhā* and *hamsaśākhā* The *śākhās* are separated from one another by *bakulamālas* The *patraśākhā* is decorated with lotus scrolls with their root below. The *hamsaśākhās* carry figures of geese at intervals. The *stambhaśākhā*, with cut off corners, is segmented, carrying geese in pair on the front facet At the lower part of the *stambhaśākhā* is represented a framed figure of four armed standing goddess The *udumbara* is divided into two registers The lower register shows mouldings of *bhitta*, *jādyakumbha*, *karnikā* and *paṭṭikā* The upper register displays a semi-circulas projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche containing an image of Yaksa on extreme right and of Yakṣī on extreme left The *uttaranga* is also divided into two registers The lower register shows a *ghatapallava* capital with three recessed angles topping the *śakhās* on either end, while the space in between them is filled with the decorative bands carried over here from the *patraśākhā* and the inner *hamsaśākhā* On the *lalata* is represented a figure of Jina seated in *dhyānamudrā* The upper register depicts five *lalitāsana* goddesses in projecting niches and diamonds in alternate recesses The part of the lower register below each niche is projected like cornice carrying geese in pair on its extrados

Originally, the shrine was dedicated to Ādinātha, but at present a black stone image of Pārśvanātha is worshipped as *mūlanāyaka* [83] In the east wall of the shrine is a niche containing an image of Mallinātha [84]

Articulated at the frontal *karna* of the sanctum, the hall is a square pillared *mandapa* having projections on the lateral sides It shares its *pītha* with the sanctum and is enclosed by a short balustrade The balustrade consists of *rājasenaka*, *vedikā* and *āsanapatta* The *vedikā* is divided into upright posts alternating with offsets The offsets carry figure sculptures or rosettes On the *āsanapaṭṭa* are placed

5 Plan of Vastupālavihāra at Girnar

square pillars which support on architraves a corrugated eave cornice and a series of double-curved eave-cornices Between the eave-cornices intervene various decorative belts, *bharanī* with drooping foliage, and sculptural forms The *maṇdapa* is roofed by a *samvaranā* which, in the interior, is supported by ten octagonal type of pillars, eight of which form an octagon The pillars resting on the *āsanapatta* have a square base, their shaft is octagonal below and circular above, the latter being surmounted by a band of *kīrttimukhas* spewing chains which are fastened below by a band of diamonds and beads, and the capital has a double-course round *bharanī* of *karnikā* and *padma*, topped by four-armed double-roll brackets The wall above the balustrade is now closed, but originally it was either open or encased with perforated stone grilles

Central Hall

This is a square pillared *mandapa* having its roof supported by twelve pillars The pillars are so disposed as to form a square nave in the centre and an aisle on its each side Ten of these pillars are of the octagonal type, and two belong to the square order There is no partition wall between this *mandapa* and the one in front of the eastern shrine On the west it is enclosed by a balustraded wall which is similar to that seen in the *mandapa* of the eastern shrine, but here the *āsanapatta* is adorned with *kīrttimukhas* and bells Besides, the offsets of the *vedikā* here carry only diamond-shaped rosettes It has a domical roof over the nave, while at each corner it is roofed by a *samvaranā*

The engress to this *mandapa* is obtained from the west through a porch (Fig 109) which is landed up by a flight of four steps cut across its basement, which consists of a *khura, kumbha* decorated with half diamonds, *kalaśa, antarapatra*, and *kapota* adorned with *caitya*-arch pattern and underlined with leaves Rectangular on plan the porch consists of two pillars and two pilassers and has a ceiling supported on a rectangular frame of architraves Its door as well as other parts are coated with white lime It is shaded by a corrugated eave-cornice. Since the porch does not possess its independent roof, the *samvarana* of the *mandapa* is extended over it with a gable end on the front The gable displays a sculpture of *lalitāsana* goddess Cakreśvarī with attendant figures and some other divine figures These sculptures are placed in a five-cusped arch which issues from the mouth of a *makara* represented on either end

North and South Shrines

Each of these shrines is in the form of a pillared *mandapa*, the central area of which is almost filled with a monument of solid masonry The monument on the north has a square base and is called Astāpada, the fabled mountain Meru or Sumeru, while that on the south is circular on plan and is named Sammeta Śikhara, that is Mt Pārśvanātha in Bihar Measuring about 386 ft from door to door, each shrine is entered from all the four sides, three of these on the outer sides are led through a porch, while the fourth is obtained from the central hall Their *dvyanga* plan displays *bhadra* and *karna*, each *anga* being broken into several planes The *pītha* and *mandovara* (Fig 108) are like those seen in the east shrine, but the *bhadra* in the south shrine is enclosed above the *pītha* by a short balustrade This balustrade consists of a *rājasenaka*, a *vedikā* and an *āsanpatta* The *rājasenaka* is decorated with diamond-and-double volute pattern The *vedika* is divided into upright posts alternating with depressed slabs and carries sculptured niches at ends of the corners The *āsanapatta* is plain On the *āsanapatta* are put up pillars which support on architraves an overhanging corrugated eave-cornice The pillars consist of only shaft and capital The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last one being surmounted by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The capital has a double-course round *bharanī* of *karnikā* and *padma*, surmounted by doube-roll brackets The side face of each bracket is carved with a half *kīrttimukha*. Like the other *mandapas*, the wall here also is now closed up The wall obove the eave-cornice on the *bhadra* and the *karna* is further carried up, but it is repaired beyond recognition

Articulated at the *bhadra* each porch is rectangular on plan and is approached by a flight of

three or four steps cut across the *pītha* Enclosed by a short balustrade the porch consists of two pillars and two pilasters resting on the balustrade and has a ceiling supported on a rectangular frame of architraves. It is shaded by two eave-cornices and is surmounted by a bell-roof bearing sculptured niches at its base The lower eave-cornice is of the corrugated type, while the upper one belongs to the ribbed variety Between the eave-cornices can be seen a *kapota* and a fillet carved with diamonds The balustrade and the pillars are similar to those noticed in the south shrine, but the pillar-shaft has in addition a square section at the base The pilasters are five-faceted Their capital corresponds to the pillars, but the shaft is ornate and displays, from bottom to top, mouldings of *khura, kumbha, kalaśa*, a broad belt decorated with scrolls, a deep fillet adorned with diamonds, a plain fillet, *kumbha, kalaśa* and lastly *ghaṭapallava* The architraves are plain but for a lotus medallion carved in low relief in the centre of their underside

The ceiling of the porch is rectangular on plan, but its space is reduced to a square by a frame of four rectangular slabs placed over the architraves The inner face of the frame is adorned with diamonds, while the underside of slabs on the two shorter sides is decorated with three full and two half lotuses, each comprising three rows of petals The side spaces between the lotuses are occupied by concave-sided half diamonds incised with flamboyant pattern The ceiling proper consists of three courses, the first being octagonal and the others, circular The first depicts a row of geese on the inner face, and a large *kīrttimukha* at each corner on the underside The second is *karnadardarika* surmounted by a row of annulets The third is a large circular slab having its flat surface relieved with a full-blown lotus flower having three rows of petals and a central pistil The door is similar to that seen in the sanctum of the east shrine, but here is a Pratihāra at the base of the *stambhaśākha* Besides, the figures of geese in pair are conspicuous by their absence, and the *patraśākhā* in some porches is decorated with foliate scrolls On the overdoor of the porches are six inscriptions, all dated in V S. 1288 (1231 A D.).

Internally, the roof of the north shrine is supported on sixteen octagonal pillars, while that of the south shrine rests on twelve pillars. These pillars are arranged almost in a circle The most remarkable structures in these shrines are the mountains, each rising in four tiers of diminishing width, almost to the roof, and crowned by a quadruple image of Jinas with a canopy overhead To reach the upper tiers for worshipping the Jinas there is an arrangement of stairs. The mountain as well as the pillar in the north shrine is wholly covered with white lime. But the same in the south shrine is well preserved Here, the first tier, the circularity of which is broken by semi circular projections, consists of a *bhitta* type of moulding decorated with diamonds, and four decorative bands, each carved with lotus petals, but the topmost band on the circular projected portion depicts sculptures of *lalitāsana* goddesses instead of lotus petals The second tier has two *bhittas*, two *kumbhas*—the lower being adorned with half diamonds, and the upper being plain—, a minor *kapota* decorated with *caitya*-arch enrichment, two bands of lotus petals, a band carved with lotus scrolls and underlined with leaves, and a band embellished with tree motif and underlined with a band of diamonds The third tier is similar to the second but shows semi-circular projection in each cardinal point The fourth tier consists of a *khura, kumbha* decorated with half diamonds, *kalaśa, kapota* decorated with *caitya*-arch pattern, a band carved with diamonds, a band adorned with lotus scrolls and underlined with leaves, a deep fillet, and lastly a band carved with tree motif and underlined with a strip of diamonds.

The interior pillars in the south shrine are also well preserved The base of these octagonal pillars consists of a *khura, kumbha, kalaśa, antarapatra*, and *kapota* adorned with *caitya*-arch motif The shaft is divided into three sections, the lower being octagonal, the middle showing a sixteen-sided section, and the upper having a circular section The first two sections are plain, while the circular section is crowned by a band of *kīrttimukhas* spewing chains that are held in position below by a band of diamonds and beads The shaft is surmounted by two capitals The lower capital consists of a double-course round *bharaṇī* of *karnikā* and *padma*,

surmounted by four-armed square brackets inset with diamonds. The *bharaṇī* of the upper capital is similar to the lower one, but the brackets are of the double-roll type, bearing decoration of half *kīrttimukhas* on their side faces

The living rock on the front of the temple is moulded in accordance with the plan of the shrines. Jinaprabhasūri informs that the two brothers, Vastupāla and Tejapāla, spent twelve crores and eighty lacs at Girnar [85]

SEJAKPUR

JAINA TEMPLE

This is a small ruined temple consisting of a *mūlaprāsāda*, a *gūḍhamaṇḍapa* and a *mukhamaṇḍapa* At present, nothing remains at the site, all our information is based on the report of Cousens who has published the general view (Fig 66) and plan (Text Fig. 6) of the temple.[86]

Mūlaprāsāda

It is *tryaṅga* on plan, consisting of *bhadra*, *pratiratha* and *karṇa*, the latter two being broken into five planes upto the *pīṭha* and into three planes above that, while the *bhadra* is broken into seven and five planes respectively Between the *aṅgas* are *salilāntaras*, and the *salilāntaras* between the *karṇas* and *pratirathas* are reinforced with minor *koṇikās* which are not carried down to the *pīṭha* The *karṇa* and *pratiratha* are not only equilateral but they also have the same proportion, while the *bhadra* is comparatively wider The frontal *karṇa* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamaṇḍapa* from the *mūlaprāsāda*.

In elevation it is divided into *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* and *śikhara* The *pīṭha* consists of two *bhiṭṭas*—the lower being plain and the upper showing decoration of half diamonds—, a *jāḍyakumbha* bearing incision of lotus leaves, a *karṇikā* and a *grāsapaṭṭī* The *vedibandha* pertains to *khura*, *kumbha* bearing figure sculptures on the body and foliage on the shoulder, *kalaśa* carved with beaded garland and rosette design, *antarapatra* and *kapota* The *jaṅghā*, supported by a *mañcikā*, carries figure sculptures The *jaṅghā* sculptures are framed between segmented circular pilasters and are surmounted above by *udgama* pediments Above the *jaṅghā* comes a recessed fillet followed by *bharaṇī* clasped by drooping foliage The *varaṇḍikā* consists of two *kapotas* and a ribbed eave-cornice The *jaṅghā* on each *bhadra* carries a sculptured niche crowned by an *udgama* pediment. The *śikhara* is of the multi-turreted class, enmeshed entirely with a lattice of *caitya*-arches At the base of the *śikhara*, in the cardinal directions, are *rathikās* containing figure sculptures and flanked by ornate balcony models. Remains of *tilakas* can also be seen

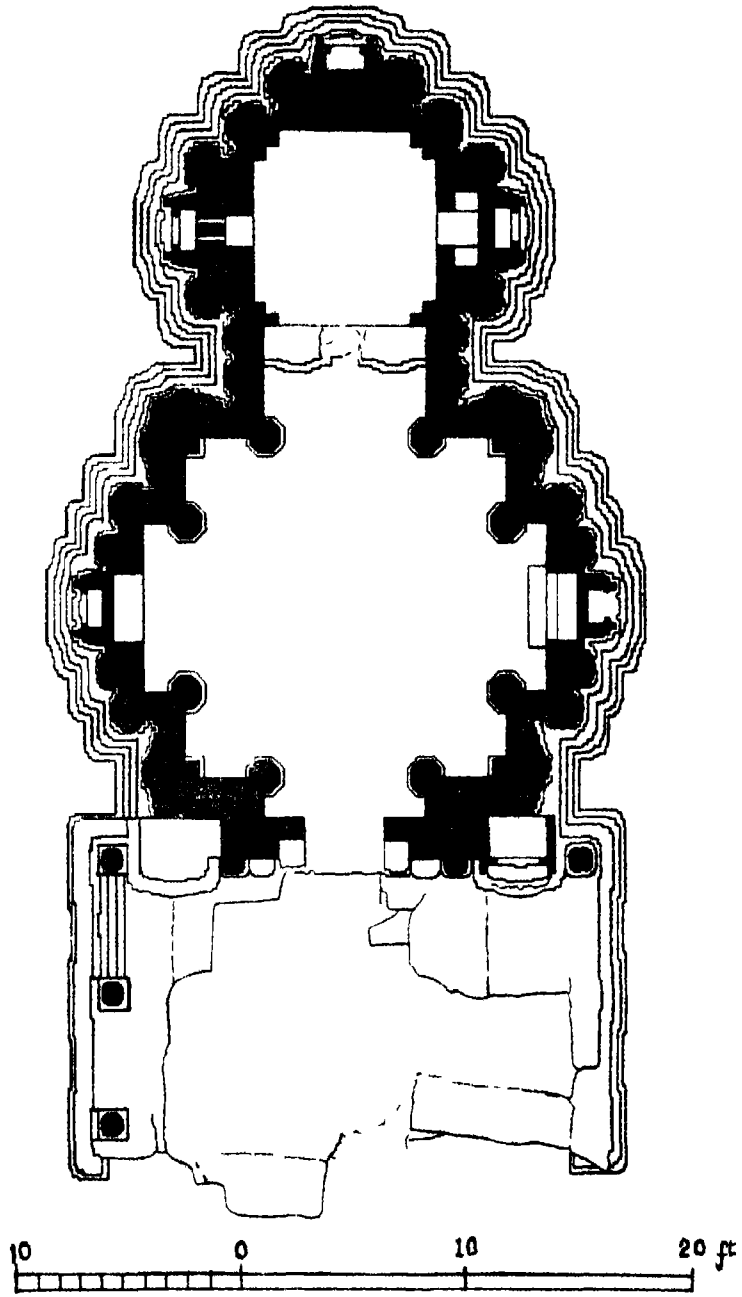
The interior of the *garbhagṛha* is square with corners broken into three angles. On the lateral sides are niches.

Gūḍhamaṇḍapa

It is *caturaṅga* on plan, consisting of *bhadra*, *nandikā*, *pratiratha* and *karṇa* The *karṇa* and *bhadra*, almost equal in width, are broken into eleven planes, while the *pratiratha* and *nandikā* are broken into three planes. It shares its *pīṭha* and *maṇḍovara* with the *mūlaprāsāda*, the part above the wall is gone.

The interior shows an octagonal arrangement of eight pillars attached at the angles of the wall These form a square nave with a projecting angle at each corner, to this a long aisle is added on each side By this device the inter-columniation between the corner pillars is less than that on the sides The pillars are of the octagonal type The pillars and the architraves are elaborately carved

Mukhamaṇḍapa

It is rectangular on plan and is divided probably into six bays. The *pīṭha* mouldings and their ornamentations are but the continuum of those of the *mūlaprāsāda*. The pillars belong to the square type and are richly carved. On each side of the *gūḍhamaṇḍapa* door is a *khattaka* facing front and placed against the *gūḍhamaṇḍapa* wall.

6. Plan of the Jaina temple at Sejakpur

SHATRUNJAYA

ĀDINĀTHA TEMPLE

It consists of a *mūlaprāsāda* and a *gūdhamaṇḍapa* and faces east (Fig 67) The temple has undergone repairs and alternations so many times that all its originality is vanished The authorship of the present temple may be attributed to Vāgbhata, the minister under Kumārapāla, who carried out its restoration in V S 1211 (1154 A D), spending one crore and sixty lacs [87] Of the temple of Vāgbhata, only the wall now remains, this too has been retouched during recent years Its *pīṭha* has been embeded in the ground during subsequent flooring

Mūlaprāsāda

It is *tryanga* on plan, consisting of *bhadra*, *pratiratha* and *karṇa*, the *bhadra* being broken into five planes and the other two into three planes each Between the *angas* are *salilāntaras*, and the *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *koṇikās* The *karṇa* and *pratiratha* are not only equilateral but they also have the same proportion The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamandapa* from the sanctum

When I visited the temple, a few courses of the *pīṭha* were exposed, they comprised a plain *bhiṭṭa*, a *jādyakumbha* incised with lotus leaves, and a *karnikā* (Fig. 70). The *vedibandha* consists of a *khura*, *kumbha* adorned with half diamonds, *kalaśa*, *antarapatra*, *kapota* embellished with *caitya*-arch motif, *mañcika* also decorated with *caitya*-arch pattern, and *ratnapaṭṭikā* (Fig. 68) The *janghā* carries framed figures of four-armed standing *dikpālas* (Fig 71) on the *karnas* and of Vidyādevis on the *pratirathas*, while the *konikās* bear figures of Apsarās and Jaina ascetics All these sculptures are sadly damaged. The *janghā* images are topped by *udgama* pediments carrying squated monkeys on the sides Above the *udgama* comes a *grāsapatti* followed in its turn by a square fluted *bharanī* clasped by drooping foliage. The *varandikā* consists of two *kapotas* and a ribbed eave-cornice

The composition of each *bhadra* above the *pītha* is treated differently Here, it shows a projecting sculptured niche enclosed by a balustrade (Fig. 69). The balustrade pertains to *rājasenaka*, *vedikā*, *āsanapaṭṭa* and *kaksāsana* The *rājasenakā* is decorated with diamond-and-double volute pattern The *vedikā* is divided into upright posts alternating with depressed slabs Each post is decorated with *kīrttimukha*, *ghatapallava*, scroll, and an ornament consisting of diamond and foliage, while the slab is adorned with flamboyant pattern, foliate scrolls, creepers or half diamonds The *dvichādya āsanapatta* with bells projects boldly over each post, while it recedes with a *kīrttimukha* over each slab The *kaksāsana* is divided into three horizontal belts The lower belt is decorated with flamboyant pattern, the middle shows goose, *kīrttimukha*, etc, in roundels framed by segmented pilasters, and the upper is adorned with foliate scrolls The remaining part of the niche is later built

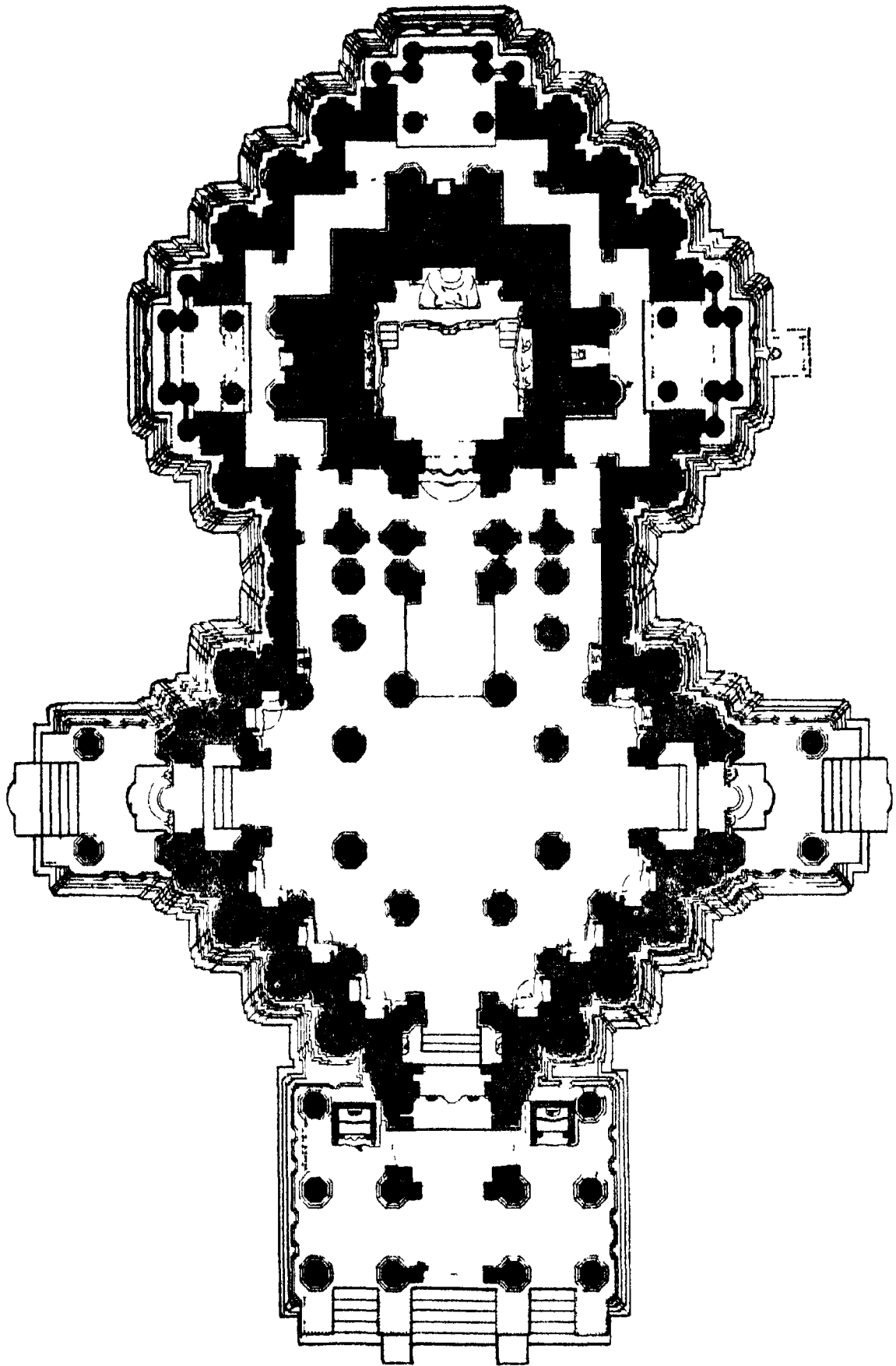
Gūdhamaṇḍapa

It is also *tryanga* on plan and continues the wall mouldings and the decorative elements of the sanctum, but here the upper three mouldings of the *vedibandha* are underlined with leaves, the *dikpālas* are replaced by the images of standing goddesses, and the *jangha* figures are also shown in the *lalita*-pose It has three doors, the northern of which is of the *saptaśākha* variety The lower part of the jambs, which is alone intact, is occupied by a figure of standing goddess flanked on both sides by female *caurī*-bearers and attendant figures

The temple is surrounded on all sides by many small shrines built from time to time In one of these shrines is a marble image of Pundarikasvāmi installed in V S. 1064 (1007 A D) [88] In another shrine is an effigy of Śresthi Nārāyana with an inscription of V S 1131 (1074 A D) [89]

TARANGA

AJITANĀTHA TEMPLE

This is a *sāndhāra-prasāda* consisting of a *mūlaprāsāda*, a *gūdhamaṇḍapa* with lateral entrance porches, and a *mukhamaṇḍapa*, the whole being placed in the centre of an oblong courtyard which is approachable from the east by a stairway(Text Fig 7, Fig. 72) The temple faces east. This is the loftiest Jaina temple of Gujarat of the period under review.

7. Plan of the Ajitanātha temple at Taranga

It measures 150 ft. long, 100 ft. wide and 117 ft high. The temple is a double-storeyed structure, the lower storey is to be seen but from within, while the upper one is a secret storey concealed from view and the ingress to it is obtained from the *gūdhamaṇḍapa* by an uncomfortable wooden ladder The temple has considerably suffered in the hands of the renovators. On its wall is an inscription of 1585 A. D. recording a restoration made during the time of Akbar [90] During recent years the entire temple has been retouched

Mūlaprāsāda

It is *caturaṅga* on plan, consisting of *bhadra*, *nandikā*, *pratiratha* and *karna*, each of the latter two *aṅgas* being broken into seven planes which are reduced to five above the *pītha* The *karna* and *pratiratha* are not only equilateral but they also have the same proportion Between the *angas* are *salilāntaras*. The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās* which gradually become diminished in the *pītha* The frontal *karṇa* and *pratiratha* of the sanctum and the rear *karna* of the *gūdhamandapa* are transmuted in a wide buffer wall which separates the sanctum from the *gūdhamanḍapa*

In elevation it displays *pītha*, *mandovara* and *śikhara*. The *pītha* consists of two *bhittas*—the lower showing flamboyant motif in semi circles, and the upper the *ardhapadma* pattern—, a minor *kumuda*, a plain *pattikā*, a *jādyakumbha*, a *karnikā*, a narrow *antarapatra* decorated with stepped diamonds, a *chādyakī* ornamented with *caitya*-arch device, and a *grāsapaṭṭī*

The *mandovara* is divided into three parts, viz *vedibandha*, *jaṅghā* and *varandikā* The *vedibandha* consists of a *khura*, *kumbha*, *kalaśa*, *antarapatra* decorated with stepped diamonds, *kapota* carved with *udgama* pattern, *mañcikā* embellished with *caitya*-arch pattern, and a *pattikā* carved with rosette-marked diamonds The *khura* is divided into two horizontal belts, the lower being plain, and the upper showing carving of lotus scrolls on all except the central plane of the *karna* and *pratiratha*, as here it depicts *udgama* pattern The body of the *kumbha* is decorated with half diamonds, while the shoulder is adorned with a band of diamonds and beads But the central plane of the *kumbha* on the *karṇas* and *pratirathas* bears sculptured niches containing images of four-armed *lalitāsana* goddesses The upper three mouldings of the *vedibandha* are underlined with leaves.

Pierced into the *karṇikā*, *antarapatra* and *grāsapaṭṭī*, on the north, is a large but beautiful *makarapraṇāla* (Fig 79).

The *jaṅghā* is divided into two registers, the lower being higher than the upper. Supported by a *narapaṭṭikā* and underlined with leaves, the lower *jaṅghā* bears images of four-armed standing *dikpālas* on the *karnas* and of eight-armed dancing Yakṣīs and Vidyādevīs on the *pratirathas* and the *nandikās* (Fig 78) Standing on a console carved with lotus stem, each image is framed between two segmented circular pilasters topped by *dhatūrā* foliage capitals and is canopied by a double-course *udgama* pediment bearing figures of squated monkeys on the corners The upper half of each pilaster is clasped on the outer flank by a *simhavyāla* with an elephant below and a *makara* above These deities are represented on the foremost plane of the *jaṅghā*, while the rear planes are occupied by charming figures of Apsarās, two flanking each deity The Apsarās also appear on the two faces of the *konikās* The Apsarās are shown in gayful dancing poses, sometimes carrying a knife In two instances she is completely naked In another instance she is depicted as securing her lower garment which is being carried down by a monkey rode on her thigh Above the Apsarās are shown seated amorous-couples, followed above by *kūtas* sheltering *lalitāsana* goddesses with attendant figures The *udgama* oversects on top a deep fillet carved with lotus scrolls The *narapaṭṭikā* supporting the *jaṅghā* depicts figures of dancers and musicians, warriors and fighters, horse-riders, elephants with drivers, Ācārya with disciples, lions, man fighting with lion, duel scenes, goddesses, *padmāsana* Jinas lustrated by elephants, and *mithuna* scenes

The upper *jaṅghā* is supported by a *mañcikā* which resembles the one seen in the *vedibandha*, but here it carries *lambanas* underneath It displays images of Yakṣas and *dikpālas* on the *karṇas* and of Yakṣīs and Vidyādevīs on the *pratirathas*, all having four arms and represented in the standing

attitude. These images stand on the central plane, while the side planes are occupied by large, elongated half diamonds incised with flamboyant device Similar diamonds are also represented on the *konikās*, *salilāntaras* and *nandikās*, but here they are full and hollowed out Each of the *janghā* images, like those of the lower *janghā*, is framed between two segmented circular pilasters and is surmounted by a double-course *udgama* pediment The *udgama* oversects a deep fillet carved with a band of *kīrttimukhas*.

Above the upper *janghā* comes a square fluted *bharanī* clasped by drooping foliage

The *varandikā* is divided into two sections, each comprising a *kapota* which is similar to that found in the *vedibandha*, a fillet decorated with lotus scrolls, and a ribbed eave-cornice, the soffit of which on the outer edge is decorated with a band of diamonds and beads The *varandikā* carries, on the corners of the *angas* and *konikās*, figures of Vidyādharas carved in the round and carrying knife Most of these figures have disappeared

Each *bhadra* above the *pītha* is treated differently Here it displays two balconied windows one above the other The lower balcony (Fig 74), which is longer than the upper one, is enclosed by a *triratha* balustraded wall The vertical wall of the central *ratha* is further divided into three offsets, each broken into five planes Between the offsets are set up recesses Horizontally, the balustraded wall is divided into five parts, viz a broad fillet, *rājasenaka*, *vedikā*, *āsanapatta* and *kaksāsana* The fillet is decorated with rosette-marked diamonds The *rājasenaka* is embellished with diamond-and-double volute pattern The *vedikā* carries framed figures of four-armed standing gods and goddesses on the central planes of the offsets, while the side planes show, from bottom to top, representations of flamboyant enrichment, twine pattern, human head like sun, lotus flower, goose, creeper, scrolls, *kīrttimukha*, *makara*, seated male or snake in demi circle, *ghatapallava*, triangular leaves, foliate scrolls, diamonds alternating with beads, and foliate scrolls, the last two bands being clasped by drooping foliage The recesses between the offsets of the *vedikā* are decorated with foliate scrolls or meandering creepers The *āsanapatta*, with bell rooflets and *udgama*, boldly projects over each offset, while it recedes with a *kīrttimukha* over each recess The *kaksāsana* is divided into three horizontal belts The lower belt is decorated with flamboyant pattern The middle belt displays sculptural panels atop the *ratha* part of the *vedikā*, containing musicians, dancers and *mithuna*-couples, while the spaces in between them are filled with conjoint monkeys, human head, Aditi, hag, *kīrttimukha*, creeper, monkeys, full-blown lotus flower and *makara* in roundels framed by segmented pilasters The upper belt is relieved with foliate scrolls On the *āsanapatta*, at angles, stand eight pillars, two of which are placed in the interior, and hence are not visible from the outside Across these pillars run architraves on which is placed an overhanging corrugated eave-cornice followed above by a *kapota* The soffit of the eave-cornice is decorated on the outer edge with a band of diamonds and beads From the *kapota*, at corners, emerge elephants carved in the round and standing on a pedestal which is supported by the eave-cornice Between the pillars are fitted perforated stone grilles in boxes having border of diamonds and beads The grilles are pierced by various geometrical patterns such as squares, triangles, lozenges, etc Through these grilles diffused light enters the inner ambulatory The pillars resting on the *āsanapatta* are of the octagonal variety, consisting of only two members, viz shaft and capital The shaft has three sections. The lower section is octagonal with its facets terminating on top in leaves, the middle section is sixteen-sided, surmounted by a band of lotus petals, and the upper one is circular, clasped by three decorative bands of intersecting garland loops and foliage, rosette-marked diamonds and beads, and *kīrttimukhas* alternating with tassels. The circular section of the shaft in some pillars also carries projecting pendants The capital has a double course round fluted *bharanī* of *karnikā* and *padma*, surmounted by four-armed double-roll brackets, the side face of each arm of which is carved with half *kīrttimukha* At times the side roll-brackets are replaced by square brackets carved with diamonds The architraves are divided into two fasciae, the lower showing foliate scrolls that issue from the mouth of a *kīrttimukha* carved in the centre, and the upper displaying intersecting garland loops and foliage, while in the centre of their

underside is carved in low relief a lotus medallion having two rows of petals

The balcony, in the interior, has a carved *samatala* ceiling supported on a rectangular frame of architraves The ceiling is raised up by a frame of sur-architraves which are carved with rosette-marked diamonds The ceiling is divided into three panels, the central being square and the sides ones, rectangular Each of the side panels is relieved with three full-blown lotus flowers, each comprising two rows of petals The central panel depicts a stylised lotus comprising two rows of petals—the outer having petals of blue lotus, and the inner, those of red lotus—and a quatrefoil accommodating an open lotus in each foil as well as in the centre The corners of the square panel are occupied by *kīrttimukhas*

The upper balcony is very similar to the lower one It is enclosed by a short balustrade which consists of *rājasenaka, vedikā, āsanapatta* and *kakṣāsana* The *rājasenaka* and *kakṣāsana* are similar to those seen in the lower balcony, but the *vedikā* is divided into upright posts alternating with recessed slabs The posts carry representations as we find on the side planes of the offsets of the lower balcony, while the slabs are decorated with foliate scrolls or creepers The *vedikā* also carries five projecting sculptured niches, three appearing on the front and two on the sides Each of these niches contains an image of four-armed *lalitāsana* goddess, capped on the *āsanapatta* proper by an *udgama*, while below each niche, on the *rājasenaka*, is a smaller niche containing an image of standing goddess On the *āsanapatta*, at corners, are placed two squat pillars supporting similar architraves, eave-cornice and *kapota* as we find in the lower balcony. The perforated stone grilles fitted between the pillars, through which diffused light enters the interior of the upper storey, are also pierced by geometrical patterns The pillars have only two members, viz shaft and capital, both being similar to those of the lower balcony, with this difference that the shaft has only the circular section The balcony is crowned by a bell roof, the front facade of which carries a sculptured niche supported by a *saptaratha* pedestal and flanked on each side by a balcony model The pedestal represents a Jina seated in *dhyānamudrā* in the centre and musicians and dancers flanking him on the two sides The niche contains an image of *lalitāsana* goddess accompanied on each side by a female attendant. On either side of the niche are *tilaka* and *kūta* The *tilaka* shelters a standing goddess with attendant figures, while the *kūta* is inset with rosette-marked diamonds.

The *śikhara* (Fig 72) is the most complicated one It rises above the eave-cornice of the *mandovara* from a *prahāra* which consists of a recessed fillet, a *karnikā* and a *mañcikā* The *mañcikā* is similar to that seen in the *vedibandha*, only that the *lambanas* are absent here The composition of the *śikhara* displays a *caturaṅga mūlamañjarī* marked by eleven *bhūmi-āmalakas*, four *uromañjarīs* and a *rathikā* along each *bhadra*, a minor *śṛṅga*, *tilaka* and balcony model flanking on each side of the *rathikā*, three *tilakas* and a balcony model over each *nandikā* and *konikā*, three *śṛngas* over each *karna* and *pratiratha*, and a *pratyaṅga* atop *konikā* and leaning upon the uppermost *uromañjarī* The *angas* of the *mūlamañjarī* terminate at the *skandha* which is indicated by a band carved with diamonds, but the *bhadra* offset extends to the *grīvā* which is crowned by a large *āmalaka* clasped by a band of diamonds, a *candrikā*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka* A *dhvajādhara* is depicted below the *skandha* on the west facade of the *śikhara*, he is shown carrying the *dhvajapatākā* which is of recent date Supported by the *skandha* and topping the *karna* and the accompanying buttresses are sculptures of Jaina Munis, carved in the round and seated on stool in the *lalita* posture One of the hands of the Munis is in the *jñānamudrā*, and the other is held in the *bhūmisparśamudrā* The uppermost *uromañjarī* is similar to the *mūlamañjarī* but is divided only into nine stages of *bhūmi-āmalakas* The other *uromañjarīs* and the *pratyangas* are also similar to the *mūlamañjarī*, but these are of the *tryanga* type and are marked by seven *bhūmi-āmalakas* The *tilakas* are inset with images of four-armed standing goddesses accompanied by female attendants The *śrngas* on the *karnas* and *pratirathas* are but the replica in some total of the whole *śikhara* The *śrngas* of the upper row are flanked on their two sides by seated amorous-couples, while those of the middle and lower rows are flanked by sculptured niches containing

images of standing goddesses with attendant figures. Each *rathikā* contains an image of eight-armed dancing goddess flanked on each side by two female attendants and a balcony model, and canopied overhead by a triple *udgama* The goddess in the north *rathikā* is identified with Sarasvatī,[91] while those in the west and the south *rathikās* (Fig 75) are unidentified The whole of the *śikhara* is carved with a lattice of fine but minute and complicated *caitya*-arches

The front facade of the *śikhara* possesses only one *uromañjarī*, the others being replaced by a *śukanāsa* lodged over the buffer wall, which continues the bottom row of *śṛngas* of the *śikhara* At the top of these *śṛngas* is a platform on which rests the *śukanasā* Between the *śṛngas*, on the top, are sculptured niches bearing images of four-armed *lalitāsana* goddesses, while on the platform itself are to be seen the sculptures of the Jaina Munis, which are similar to those seen on the *skandha* of the *śikhara* The *śukanāsa* is formed by a series of three graded balconied windows, each surmounted by a bell roof and a rampant lion with his front paws borne by elephant, the lion has disappeared in the lower window The upper and the middle windows are blind, whereas the lower one is open, through which diffused light enters the interior of the upper storey The front and the side faces of the upper window carry images of *lalitāsana* goddesses, whose attributes are mutilated The middle window consists of three compartments, one located in the front and one placed at right angle on each of the return sides of the front one The side compartments are also crowned by rampant lions with their front paws carried by elephants, the lion on the southern compartment has gone now On the facade of these compartments can be seen the images of goddesses. The lower window carries a female *caurī*-bearer and an image of goddess on each side of the opening on the front, and a goddess accompanied by a female *caurī*-bearer on each side. All the goddesses have eight arms and are represented in the dancing attitude. Three of these goddesses are identifiable with Naradattā, Kālī and Mahājvālā.

The *garbhagṛha* is enclosed by a *pradakṣiṇāpatha*, the passage of which has been narrowed by reinforcing piers and arches during restorations. In the *pradakṣiṇāpatha*, near the balconied window, is a *samatala* ceiling which is similar to that seen in the balcony, but the lotus in the central square panel in the ceiling near the north balcony has petals of red lotus in both the corollas and the underside lotus medallion of the architraves enclosing the ceiling consists of three rows of petals and a central circle marked by twine pattern The *garbhagṛha* is about 18 6 ft square and has a recessed bench on each side as well as along the back wall. Its plan is derived from two parallelograms 18 3 ft. by 13 4 ft laid crosswise so as to leave at each corner an angle projecting inwards about 2 5 ft on each side On the north wall, near the western end, are two *dikpālas*, Agni and Īśāna, while on the corresponding south wall is *dikpāla* Kubera The *garbhagṛha* door is concealed from view by usual piers and arches Inside the *garbhagṛha*, on the principal bench, is installed a colossal image in white marble of Ajitanātha seated in *dhyānamudrā* The image is not an original one, but was consecrated in A D. 1422 by one Govinda, probably after its spoliation by the Muslims[92] On the two sides of this image and placed against the north and south walls are two images in white marble of *kāyotsarga* Jinas of 1297 A D These images do not belong to this temple but were brought from a nearby village called Salamkot.[93] The *garbhagṛha* also contains two small images of Ajitanātha, one of 1247 A D and the other of 1248 A D[94] Besides, there are a few more images of Jinas, some of which were probably consecrated by Vijayasenasūri (1556-1614 A D)[95]

Gūḍhamaṇḍapa

Articulated diagonally with the *mūlaprāsāda*, the *gūḍhamandapa* is also *caturaṅga* on plan and follows in the vertical sequence of its *pīṭha* and *maṇḍovara* mouldings those of the *mūlaprāsāda*, but the *dikpālas* harbouring on the *karṇas* of the lower *janghā* are replaced by eight-armed dancing Yakṣas, and the divinities of the upper *janghā* are represented in the *lalita*-pose (Fig 76) The bottom row of *śṛngas* of the *mūlaprāsāda* is continued here, but one of the two *tilakas* over the *konikās* and the *nandikās* is replaced by two balcony models, and the *śṛngas* are flanked on their upper half by rampant *siṃha-vyālas* The vertical part of the *gūḍhamaṇḍapa* terminates, at the apex of these *śṛngas*, in a

ribbed eave-cornice whence rises the *samvaranā* of the *gūḍhamandapa* (Fig 77) The *saṁvaranā* is composed of nineteen horizontal tiers, receding as they ascend and topped at the apex by a large *ghantā* which consists of a cogged bell, an *āmalaka*, a *kalaśa* and a *bījapūraka* The horizontal line of each tier is studed with alternate large and small *ghantas*, each being a replica of the main *ghantā* The *ghanṭās* in the cardinal directions, however, gradually become larger at their ascent and are crowned by rampant lions who at some places have disappeared This type of gradation of the cardinal *ghantās* is singular in the temples of Gujarat. The bottom line of the *samvarana* is studed with *kūtas* alternating with balcony models The *kutas* shelter *lalitāsana* goddesses on their two faces In the interior the roof is strengthened by wooden cross bars The original wall of the *gūdhamandapa* above the *mukhamandapa* and on each side entrance porch is destroyed, and a later one is erected in its place to accommodate an open arched entrance of the Muhammadan style

Attached to the *bhadra* projections of the *gūdhamandapa*, the two lateral entrance porches are alike They are landed up from the courtyard by a flight of eleven steps cut across the *pītha* mouldings Square on plan each parch rests on two tall, massive pillars and has a carved *samatala* ceiling supported on architraves spanned across the pillars and the door-jambs, the architrave across the door-jambs being conspicuous by it absence Its roof, now damaged, has a corrugated eave-cornice, the sofit of which on the outer edge is decorated with a band of diamonds and beads From each corner of the roof and supported by the eave-cornice emerges an elephant carved in the round. The pillars of the porch are of the octagonal type The base of these pillars consists of a *khura*, a *kumbha* representing convex-sided half diamonds stencilled with flamboyant pattern on the body and a jewelled band on the shoulder, a *kalaśa*, an *antarapatra* decorated with stepped diamonds, a *kapota* carved with *caitya*-arch pattern, and a *grāsapattī* The shaft has three sections, the lower being longer than the upper, and the upper being longer than the middle The lower section is octagonal, terminating on top in leaves The middle section is sixteen-sided, surmounted by a band of chequer pattern and terminated on top in lotus petals The upper one is circular and is clasped on the upper half by three decorative bands representing garland loops and foliage, rosette-marked diamonds and beads, and *kīrttimukhas* alternating with tassels respectively The capital has a double-course round fluted *bharanī* of *karnika* and *padma*, surmounted by four-armed double-roll brackets, the side face of each bracket of which is carved with half *kīrttimukha* The architraves are divided into three fasciae The lower one is decorated with foliate scrolls issuing from the mouth of a *kīrttimukha* carved in the centre The intermediate fascia is carved with intersecting garlands and foliage The upper one bears decoration of rosette-marked diamonds In the centre of their underside is carved in low relief a lotus medallion having two rows of petals The *samatala* ceiling is relieved with sixteen full-blown lotus flowers disposed in four lines of four each Each flower consists of two corollas of petals and is set up in a square bordered by a band of diamonds and beads and having *kīrttimukhas* at the four corners On two sides of the ceiling is a foliate scroll-band The ceiling is raised up by a square frame of sur-architraves jutting out in the space of the ceiling The inner face of the sur-architraves is decorated with a row of geese, while their underside depicts a band of lotus scrolls.

The door of each porch is of the *saptaśākha* variety, consisting of a *patraśakhā* decorated with foliate scrolls, a *śākhā* decorated with diamonds and beads, again a *śākhā* decorated with diamonds and beads, a *stambhaśakhā*, a *śākhā* decorated with diamonds and beads, again a *śākhā* decorated with diamonds and beads, and a *śakhā* consisting of *karnikā* and *padma* carved with lotus petals The *śākhās* are separated from one another by *bakulamālās* The lower part of the five-faceted *stambhaśākhā* is occupied by a Pratihara, while the upper part is clasped at intervals by four decorative bands of Malādharas, geese, flamboyant pattern in semi-circles, and diamonds The top of the *stambhaśākhā* shows mouldings of a *kumbha*, a *kalaśa*, an *antarapatra*, two *karnikās* and a fillet, all clasped together by a large diamond The *stambhaśakhā* is surmounted by a square capital which consists of a

karṇikā, three *padmas*, and a figural band of musicians and dancers. The *udumbara* shows a semi-circular projection, now covered with marble slabs, in the centre, a projecting *kīrttimukha* of recent date on each side of it, and a sculptured niche on either extremity. The two niches in the southern porch depict Yakṣa Brahmaśānti on proper right and a Yakṣī on proper left, and those in the northern porch represent only the images of Yakṣīs, all having four arms and sitting in the *lalita*-pose The *uttaranga* continues the decorations of the first three *śākhas* but is surmounted by a projecting cornice, the intrados of which shows incision of lotus petals and a band of diamonds and beads on its outer edge On the *lalāta* is depicted a *padmāsana* Jina in *dhyānamudrā* The overdoor displays nine projecting niches containing images of four-armed standing goddesses

The eastern door of the *gūḍhamaṇḍapa* is partly concealed by two later built piers connected by an arch of the Muhammadan style What is exposed of it shows a *patraśākhā* decorated with foliate scrolls, a *haṁsaśākhā* and a *stambhaśākhā* The *stambhaśākhā* has three facets, one on the front and one on each side The inner facet of the *stambhaśākhā* bears an image of *kayotsarga* Jina below and five successive niches containing images of *lalitāsana* goddesses above Below, on the front facet, is represented a standing goddess, now mutilated, and above are seen five *lalitāsana* goddesses On either extremity of the *udumbara* is a sculptured niche containing an image of four-armed *lalitāsana* goddess The *uttaranga* repeats the decorations of the *patraśākhā* and the *haṁsaśākhā* and is surmounted by a projecting cornice of the similar variety as we find in the lateral porches The overdoor depicts five *lalitāsana* goddesses in niches.

The interior arrangement of the *gūḍhamaṇḍapa* as explained by Burgess is as follows "if we place, one across the other, two parallelograms each of whose dimensions are three and two and divide longer side of each into three—then eight corners and these points of division give sixteen points of support to the roof In this case the parallelograms are 39'.9" by 24' 6" and the distance between the middle pillars on each flank of the octagon is 12' 3" and between its corners 8' 8" from centre to centre The outer corners of the parallelograms are all occupied by attached pillars except the two towards the shrine and behind them are four others symmetrically arranged, with an arch inserted between the middle pair Close behind the last stand other four connecting the screen that shuts off the shrine "[96]

In total there are eighteen free standing pillars Ten of these stand in the *antarāla* and eight are arranged in an octagon, dividing thus the entire area of the *gūḍhamaṇḍapa* in the central nave and the surrounding aisle All these pillars are of the octagonal type and correspond to those noticed in the lateral porches, but here the chequer-band on sixteen-sided section of the shaft is absent and the side brackets of the capital are formed of *makara* heads

The eight nave pillars are provided with *uccālakas*, which consist of only two members, namely shaft and capital The shaft is circular and carries similar decorative bands as we find on that of the lateral porches The capital has a double-course round fluted *bharaṇī* of *karṇikā* and *padma*, surmounted by four armed double-roll brackets bearing figures of half *kīrttimukhas* on their side faces Emerging from and supported by the capitals surmounting the pillars proper are the charming bracket figures of Apsarās tenoned into the capitals of the *uccālakas* The Apsarās are represented carrying knife, beating drums, securing their lower garment, making dance, or looking in mirror Between the side brackets are inserted later built arches

The nave is covered by a carved domical ceiling (Fig 81) supported on an octagonal frame of architraves put across the pillars The architraves are divided into three fasciae, the lower showing representation of foliate scrolls which issue from the mouth of a *kīrttimukha* carved in the centre, the intermediate fascia depicting intersecting garland loops and foliage, and the upper representing rosette-marked diamonds In the centre of their underside is carved in bas-relief a lotus medallion The domical ceiling is of the *sabhāpadmamandāraka* order and is composed of ten courses and a circular short *padmaśilā* The lowermost course is sixteen sided and the rest are circular The first course is decorated

with *ardhapadma* motif, it is supported at each angle of the octagon by a square bracket inset with an image of four armed *lalitāsana* goddess accompanied by female attendants. The second is *karṇadardarikā* surmounted by a *kirttimukha*-band The third is carved with chequer pattern and sustains at intervals sixteen bracket figures carried by four armed Vidyādharas playing on some musical instruments. The fourth, fifth and sixth are *gajatalus*, each topped by a band of lotus petals and a diamond-and-bead band The seventh, eighth and ninth are *kolas*, each consisting of sixteen whorls of four-fold (3+1) *kola* The *kolas* gradually diminish in size in the succeeding courses The tenth displays sixteen small projecting *lūmās*, each pertaining to a quatrefoil *kola* Supported by the Vidyadhara brackets and placed against the *gajatālu* courses are sixteen bracket figures of Apsarās, tenoned into the lowermost *kola* course The *padmaśilā* consists of two courses of sixteen-foil pointed *kola* each and a modern stamenal tube with chandelier

The attached pillars, in three quarter profile, are similar to the other pillars of the *gūḍhamandapa* Between these pillars are placed niches, the pedestal of which consists of two *bhittas*–the lower showing decoration of diamonds and the upper displaying *ardhapadma* motif–, a *khura* decorated with *udgama* pattern, a *kumbha* carrying niched *lalitāsana* goddesses flanked by musicians and dancers on the body and indented foliage on the shoulder, a *kalaśa* decorated with beaded garlands and rosettes, an *antarapatra* and a *kapota* Mostly, the niches are empty, in some the images of Jinas and Acāryas are kept. These niches seem to be later built, for an inscription hailing from Abu tells us that Minister Vastupāla built a niche with the image of Ādinātha in the *gūdhamandapa* of this temple [97] The colour to this is also lent by the white marble of which they are built, because the temple itself is constructed of white sandstone. The ceiling of the surrounding aisle is covered by six *vitāna* courses supported by architraves placed across the attached pillars These architraves are similar to the other architraves of the *gūḍhamanḍapa*, but their lower and intermediate fasciae are also carried over the front brackets of the capitals, following the contour of the latter. The first of these six *vitāna* courses is octagonal, decorated with a row of Kinnaras The second is sixteen sided, adorned with lotus scrolls The third is circular and is treated as *karnadardarikā* surmounted by a *kīrttimukha*-band The fourth is also circular but is carved with rosette marked diamonds. The fifth and the sixth again are circular, each pertaining to *gajatālu* which is like that seen in the dome

The dome of the *gūdhamaṇḍapa* in the upper storey is now plastered up with white lime

Mukhamaṇḍapa

Rectangular on plan this open *mandapa* measures 38 ft by 23 ft and is approached from the east side of the courtyard by three staircases, each comprising six steps (Fig 73) The central staircase is wider than the side ones Divided into six bays the *mukhamandapa* consists of ten pillars, eight running north-south in two lines of four each, and one each placed in the south-west and northwest corners The bay near the *gūḍhamaṇḍapa* door is supported by the *gūḍhamandapa* door-jambs

The *mukhamandapa* shares its *pīṭha* with the *gūdhamandapa* The pillars, about 18 6 ft in height, are similar to those seen in the lateral porches of the *gūdhamandapa*, but the chequer pattern on the shaft is absent here The pillars in the central bays are reinforced by later built piers connected with arches The architraves running across the pillars are also similar to those found in the lateral porches of the *gūdhamandapa* As regards the ceilings, three in the front bays are of the *samatala* class, and three in the rear bays are domical

The two *samatala* ceilings in the side bays, i. e in the northeast and southeast corners, are alike Square on plan each of these ceilings is relieved with nine full-blown lotus flowers disposed in three lines of three each Each flower is set up in a square bordered by a diamond-and-bead band and having *kīrttimukhas* at corners The ceiling is raised up by a square frame of sur-architraves, the side face of which is decorated with a row of geese.

The *samatala* ceiling in the central bay is rectangular on plan and is completed in two stages, the first having wider space on the two shorter sides The inner face of the first is carved with a row of geese, while its underside depicts a band of lotus scrolls issuing from the navel of a Kinnara-couple carved in the centre on each side, and a band carved with lotus petal-and-bud ornament on each of the two shorter sides The second is relieved with twelve lotus flowers arranged north-south in three lines of four each, the flowers are similar to those seen in the preceding ceiling. On the two shorter sides of this course is also carved a band of lotus scrolls

The two domical ceilings in the southwest and northwest corners are similar to each other and belong to the *sabhāmandāraka* order Each ceiling, built on a square base, is composed of five courses and a circular *padmaśilā* The lowermost course is octagonal and the others are circular The inner face of the octagonal course is decorated with lotus scrolls, while its underside at each corner displays an open lotus having two rows of petals The second is *karṇadardarikā* surmounted by a *kīrttimukha*-band The third is *gajatālu* The fourth depicts an Ācārya with disciples The fifth consists of sixteen-foil *kola* The *padmaśilā* consists of three courses of eight-foil larger, eight-foil smaller and quatrefoil *kolas*, and a stamenal tube clasped by two rows of petals

The domical ceiling in front of the *gūdhamandapa* door is also of the *sabhāmandāraka* type (Fig 80) Square on plan it consists of four courses and a circular *padmaśilā* The lowermost course is octagonal and the others are circular The inner face of the octagonal course is relieved with human figures carrying water pot, while its underside at each corner depicts an image of four-armed *lalitasana* goddess attended upon either side by a female *caurī*-bearer and a Kinnara The second is *karṇadardarikā* decorated with lotus petal-and-bud device and surmounted by a *kīrttimukha*-band The third and fourth are *gajatālus*, each topped by a band of lotus petals and a band of diamonds and beads. The ribs of the *gajatālus* in the third course are alternated by lotus petals. The *padmaśilā* is composed of four courses of sixteen-foil, eight-foil larger, eight-foil smaller and quatrefoil *kolas*, and a *padmakeśara* clasped by two rows of petals The ceiling is raised up by a square frame of rectangular slabs oversailing the architraves The inner face of these slabs is decorated with *ardhapadma* motif, while their underside reveals sixteen full-blown lotus flowers, each comprising two rows of petals The concave-sided triangular spaces between the lotuses are filled with *kīrttimukhas*

On either side of the *gūdhamandapa* door is a *khattaka* built of white marble, but the enshrined image in each is missing Square on plan it consists of pedestal, wall and superstructure The *triratha* pedestal consists of a *jādyakumbha*, a *karṇikā*, a *paṭṭikā* carved with diamonds, and a *kapota* underlined with leaves The wall with recessed niche is plain. On the front of the wall and supported by the pedestal are two moulded pillaretes joined by a lintel The jamb flanking the niche is carved with foliate scrolls which are also carried over the lintel The wall is surmounted by a ribbed eave-cornice and a bell-roof, the latter showing three rows of bells These *khattakas* are later additions This is indicated not only by the building material of which they are built, but also by two inscription of 1227 A D found therein. From these inscriptions we learn that these *khattakas* were built by Minister Luniga and Vastupāla for their own spiritual merit, and the images of Ādinātha and Neminātha in them were installed by Vijayasenasūri of Nāgendragaccha,[98] probably when the original images were destroyed by the Muslim invaders

The *mukhamandapa* is shaded by a corrugated eave-cornice, the soffit of which is carved on the outer edge by a band of diamonds and beads Over the eave-cornice is a roll moulding in which are inserted four water spouts, two located on the front and one placed on each side From each corner of the roof and supported by the eaves emerges a walking elephant carved wholly in the round

BHADRESHWAR

JAINA TEMPLE

It stands in an oblong courtyard about 48 ft by 85 ft inside, around which runs a row of about 44 (originally 48) *devakulikās* with a colonnaded corridor in front It consists of a *mūlaprāsāda*, a *gūdhamandapa*, a *mukhamandapa*, a *rangamandapa* and a *nālamandapa*, the last compartment partly projecting out and built over a stairway which is landed up from the ground through a porch and opens in the *rangamandapa*. The temple-complex is reared upon a *jagatī* which is reached only from the north to which direction the temple also faces (Text Fig 8, Fig 82)

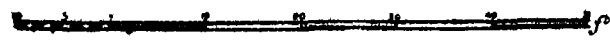
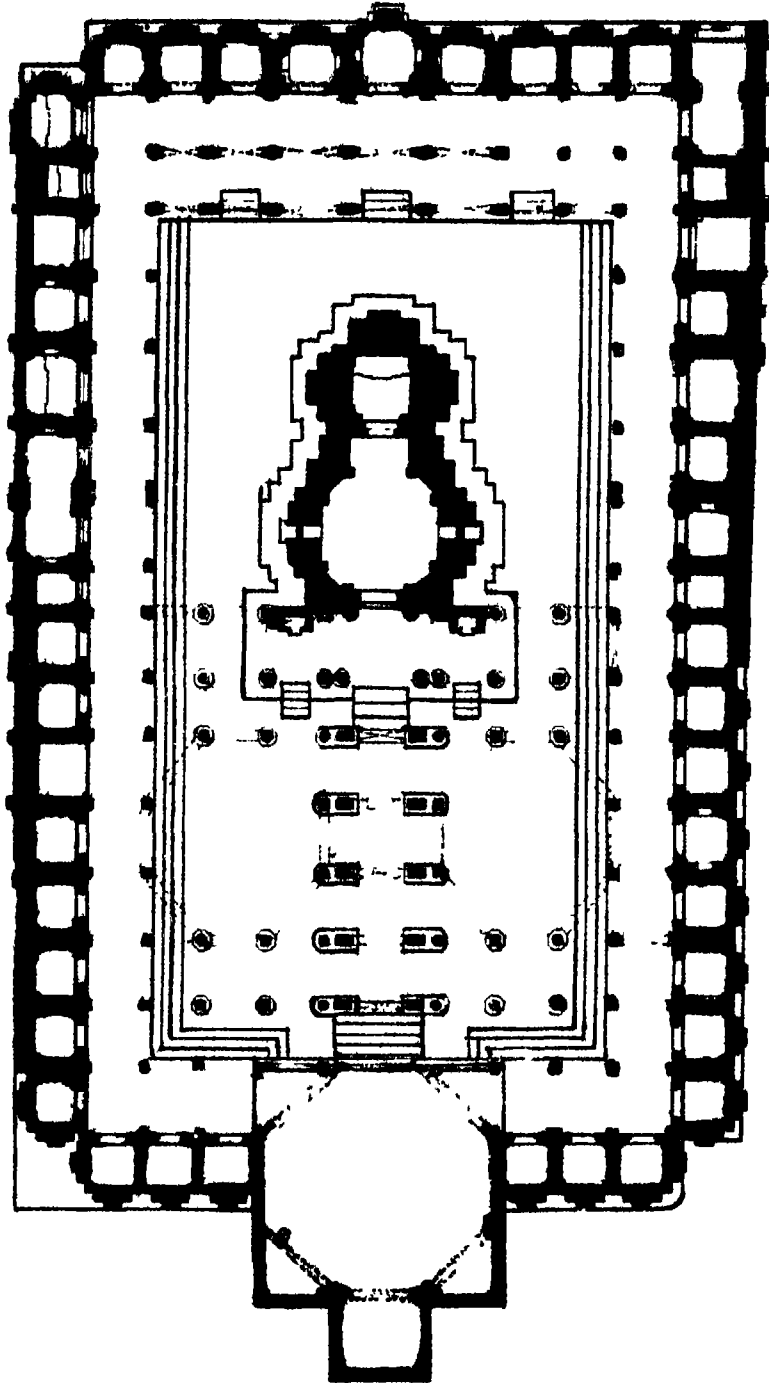
The temple has been restored and altered so often that all its original character has vanished During recent years the entire temple has been coated with white pigment, so that it is very hard to decide which part of the temple is old and which one is new The pillars, architraves and ceilings having been coated with white lime and painted with variegated colours, the interior looks very odd Besides, the rear half of the court is covered with iron grilles Four of the *devakulikās* in the front row are quite recent [99]

Mūlaprāsāda

It is *tryanga* on plan consisting of *bhadra*, *pratiratha* and *karna*, each broken into five planes, but the two latter buttresses show only three planes above the *pītha* Between the *angas* are *salilāntaras* The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās* which are not carried down to the *pītha* The *karna* and *pratiratha* are equilateral and have the same proportion, while the *bhadra* is almost double their width The frontal *karna* and *pratiratha* are transmuted in a buffer wall, which separates the *gūḍhamaṇḍapa* from the *mūlaprāsāda*

In elevation (Figs. 83 84) it is divided into five components, viz *pītha*, *vedibandha*, *janghā*, *varandikā* and *śikhara* The *pīṭha* consists of three *bhittas*—the lower is now covered with marble slabs, the middle is adorned with indented leaves, and the upper is decorated with a strip of diamonds—, a *jādya-kumbha*, a *karnikā*, a *chādyakī* underlined with leaves, a *grāsapattī*, a *gajathara* and a *ratnapaṭṭikā* In the *gajathara* the fore part of elephants is generally shown, the elephants are rarely shown in profile The *vedibandha* comprises *khura* carved with *udgama* pattern, *kumbha* bearing sculptured niches on the body and stencilled foliage on the shoulder, *kalaśa* decorated with beaded garlands and rosettes, *antarapatra* embellished with stepped diamonds, and *kapota* adorned with *caitya* arch ornament and underlined with leaves The *kumbha* niches, the pedestal of which goes down in the *khura*, contain images of *lalitāsana* goddesses accompanied on both sides by female attendants The *jangha* is decorated with figure sculptures which are all modern The *janghā* is supported by a *mañcikā* which is like the *kapota* but carries *lambanas* underneath Above the *janghā* comes a square *bharanī* clasped by drooping foliage, the *bharanī* in its turn is followed by an usual *kapota* and a ribbed eave-cornice

The *śikhara* (Fig 84) rises from a *prahāra* which consists of a *kapota*, an *antarapatra* and a square *bharanī*, all corresponding to those seen on the wall The composition of the *śikhara* reveals a *mūlamañjarī* marked by seven *bhūmi-āmalakas*, three *uromañjarīs* and a *rathikā* along each *bhadra*, a *śṛnga* and a *tilaka* along each *pratiratha*, two *śṛngas* along each *karna*, and a *pratyanga* flanking on either side of the uppermost *uromañjarī* The *angas* of the *mulamañjarī* terminate on top in a *skandha* marked by diamonds Above the *skandha* comes the *grīva* and then follow the crowning members of the *śikhara* consisting of a large *āmalaka*, a *candrika*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka* The *rathikas*, flanked by ornate balcony models and crowned by *udgama* pediments, contain images of four-armed *lalitāsana* goddesses accompanied by female *caurī* bearers The goddess in the south *rathikā* is identifiable with Cakreśvarī (Fig 85) The *tilakas* also shelter the images of four-armed *lalitāsana* goddesses with attendant figures, The other turrets of the *śikhara* are but the replica of the *mūlamañjarī*

Inside the *garbhagṛha* are three Jina images, all built of white marble and seated in *dhyānamudrā* The central image is of Mahāvīra bearing the date

8 Plan of the Jaina temple at Bhadreshwar

622 carved upon it, which probably stands for V S 1622. On his right is Pārśvanātha and on his left is Śāntinātha, both bearing the date V S 1230 (1173 A D)[100] Besides, there are two *saparikara* images of *kāyotsarga* Jinas, probably they were subsequently installed there, otherwise James Burgess would have certainly reported about them

Gūdhamaṇḍapa

Of this *mandapa*, only the two rear buttresses are intact One of these is broken into five planes, while the other carries five planes upto the *pītha* and three planes above that It shares its *pītha* and *mandovara* with the sanctum and is surmounted by a *samvaranā* (Fig 84) studed with seven rows of *ghantās* The *mūlaghantā* and the *ghantās* on the four ridges are larger in size The *mūlaghantā* consists of an inverted flat bowl, a *candrikā*, an *āmalaka*, a *kalaśa* and a *bījapuraka*, while each of the other *ghantās* comprises only an inverted flat bowl and an *āmalaka* The interior of the *gūdhamandapa* shows an octagonal arrangement of eight pilasters supporting a domical ceiling, now covered with iron grilles

Mukhamaṇḍapa

Rectangular on plan it is divided into three bays It is landed up from the *rangamandapa* by three staircases, each comprising four steps The central staircase is wider than the side ones In total there are eight pillars and four pilasters, which are arranged in pair in the central bay The pillars are of the octagonal variety Their base is now wholly covered with a thick coat of white lime The shaft may broadly be divided into two sections, the lower being octagonal and the upper, circular The octagonal section is further divided into two horizontal belts by a *kumuda*, the lower being longer than the upper The lower belt carries eight standing female figures, this belt on the two central pillars, however, is replaced by a square one bearing framed figures of four-armed standing goddesses The upper belt carries eight figures of *lalitāsana* goddesses The circular section is clasped by four decorative bands representing acanthus, Māladharas, geese and *kīrttimukhas* respectively The *kīrttimukhas* spew chains which are held in position below by a band of diamonds and beads. The capital consists of a double-course ribbed *bharanī* of *karnikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas* The pilasters correspond to the pillars, but two of them are faceted The architraves and ceilings are coated with lime, the ceiling located in front of the *gūdhamandapa* door has now been painted The painted ceiling is domical, consisting of five courses, the first being octagonal and the others, circular. The inner face of the first course is adorned with a band of leaves and a band of diamonds, while its underside at each corner depicts a *kīrttimukha* carved in high relief The second is *padma* carved with lotus petals and surmounted by a diamond-strip The third consists of *karnadardarikā* decorated with lotus petals The fourth is *gajatālu* The fifth is *padma* decorated with lotus petals The circular ceiling-slab is divided into four concentric circular bands, depicting, from outer to inner, flamboyant pattern, lotus buds, lotus petals and a lotus flower respectively On either side of the *gūdhamandapa* door is a *khattaka* containing an image of Jina seated in *dhyānamudrā*

Raṅgamaṇḍapa

The *rangamanḍapa*, together with the *mukhamandapa*, is connected on the three sides with the corridor, and is roofed from the front line of the court by three domes supported by pillars The pillars[101] are of the octagonal type and consist of four members, viz pedestal, base, shaft and capital The pedestal consists of three *bhittas*—the first being plain, and the second and third being decorated with diamonds and idented leaves respectively—, a *jādyakumbha*, a *kumuda*, and a fillet carved with foli ate scrolls The base is made up of a *khura*, a *kumbha* decorated with half diamonds, and a *kalaśa*. The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top The first two section s are plain, while the circular section is ornate The circular section is divided into two halves by a band carved with diamonds and carries four projecting pendants The lower portion is clasped by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The upper section is clasped by a band of *kīrttimukhas* alternating with tassels The capital has a

double-course round ribbed *bharaṇī* of *karṇikā* and *padma*, topped by four-armed convoluted brackets The interior being plastered up with lime, nothing more can be said about this *maṇḍapa*

Devakulikā

The *devakulikās* are landed up from the court by a flight of four steps cut across the platform on which they are perched, but those at the back are reached by three independent staircases They are screened by one arcade of pillars, forming thus one bay in front of each *devakulikā*. But at the back they have double arcade of pillars, so that two bays are formed in front of each *devakulika*. Their doors are simple, and many of them are alike. One of these, which Burgess regarded as a fair type,[102] is of the *dviśākha* variety, consisting of *patraśākhā* decorated with foliate scrolls and a *śākhā* carved with diamonds and beads At the lower part of the *patraśākhā* stands a female carrying water pot The *uttaraṅga* continues the decorations of the *śākhās* and depicts a diamond on the *lalāṭa* The *udumbara* shows a square projection carved with foliage in the centre, a diamond on each side of it, and foliage and diamond on either extremity Inside the *devakulikās* are installed images of Jinas, mostly dated in the 14th-15th centuries A D

The exterior walls of the *devakulikās* show ornate mouldings The *devakulikās* are surmounted by multi-turreted *śikharas*

Nālamaṇḍapa

This square *maṇḍapa* rests on the same floor level as do the *devakulikās* It is also roofed by a dome

SAROTRA

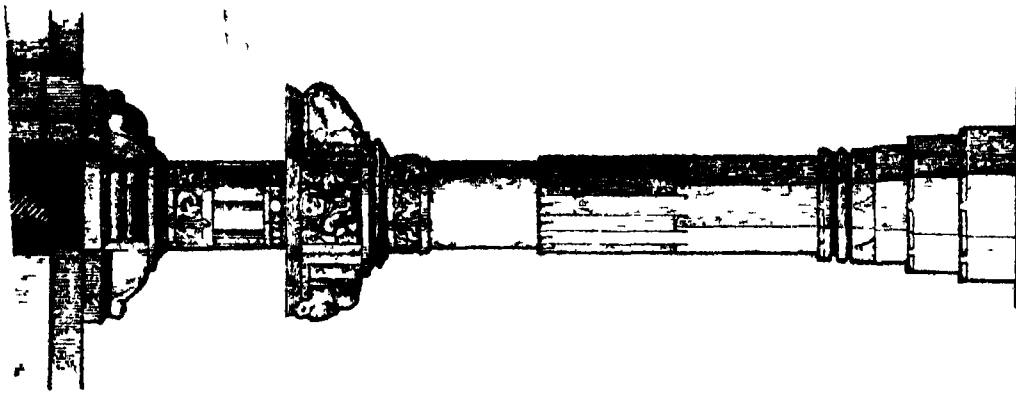
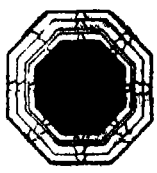
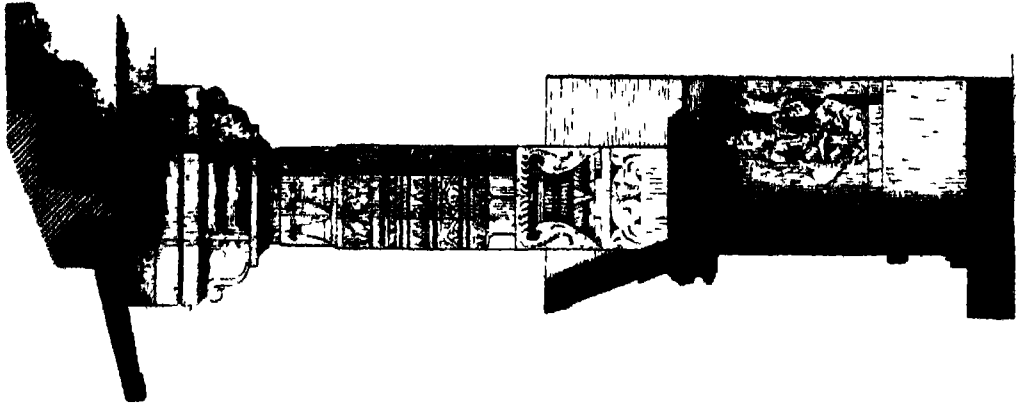
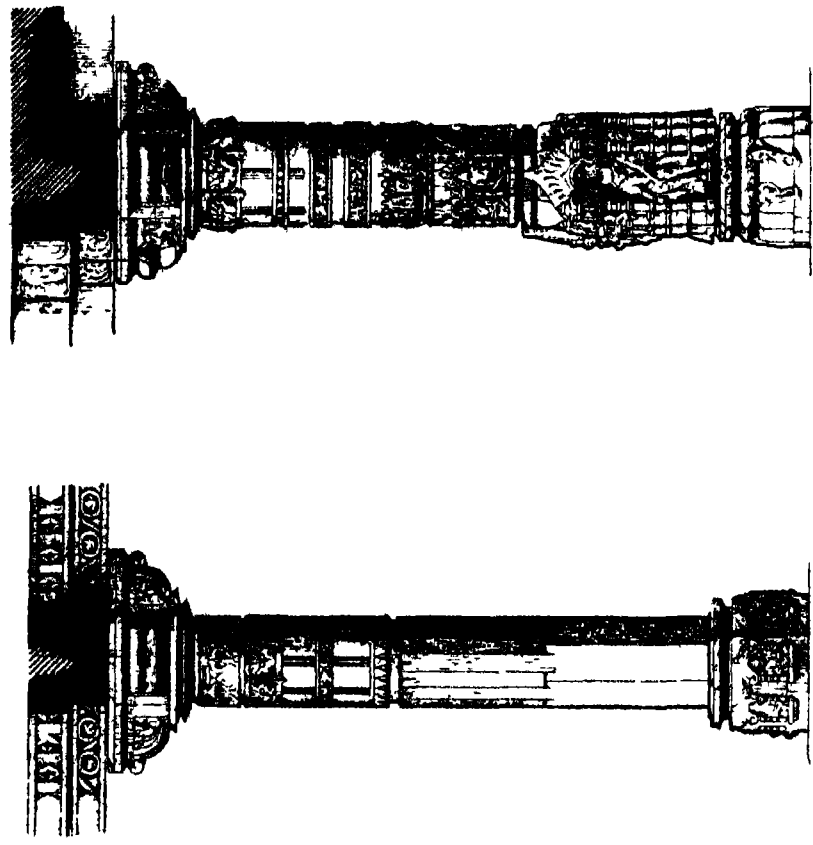
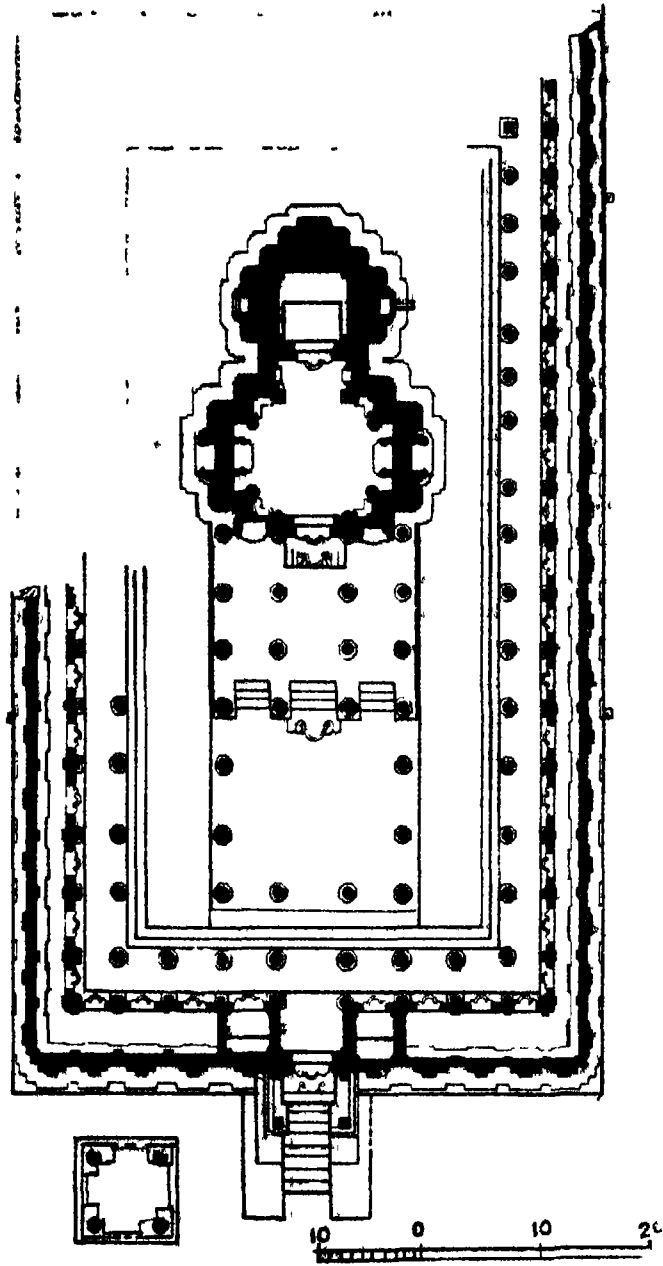
BĀVANADHVAJA JINALAYA

This temple consists of a *mūlaprāśāda*, a *gūdhamaṇḍapa* and a *rangamandapa*, the whole standing in a rectangular court, round which runs a row of fifty two *devakulikas* with a colonnaded corridor in front (Text Fig 10, Fig 86). The temple-complex rests on a high *jagatī*, which is reached from the north through a porch landed up from the ground by a flight of nine steps. The temple faces north The temple no more exists now, all our information is based upon the report of Burgess.[103] The temple has also suffered from restorations, and when Burgess visited the temple it was in ruinous condition From the number of spires on the *devakulikās*, on which there were flag-staves when the temple was in use, it has received the name of Bāvanadhvaja

Mūlaprāsāda

It is *tryaṅga* on plan consisting of *bhadra*, *pratiratha* and *karṇa*, each of the latter two *angas* being broken into three planes and the *bhadra* carrying five planes The *karṇa* and *pratiratha* are not only equilateral but they also have the same proportion Between the *angas* are *salilāntaras* The frontal *karṇa* and *pratiratha* are transmuted in a buffer wall which separates the *gūḍhamaṇḍapa* from the *mūlaprāsāda* (Fig. 87).

Its elevation displays *pītha*, *vedibandha*, *jangha*, *varaṇḍikā* and *śikhara* The *pītha* is embeded in debris The *vedibandha* consists of a *khura*, a *kumbha* carrying figure sculptures on the body and foliage on the shoulder, a *kalaśa* decorated with beaded garlands and rosettes, an *antarapatra* carved with diamond and double volute pattern, and a *kapota* The *jangha*, supported by a *mañcika*, carries framed figures of standing gods and goddesses, each surmounted by an *udgama*. The figures on the *karṇas* appear to be those of the *dikpalas* Above the *udgama* comes a round *bharani* clasped by drooping foliage The *varaṇḍikā* consists of a *kapota* and a ribbed eave-cornice. The *jaṅghā* on the *bhadra* has a sunken niche There is a *praṇāla* on the west. The *śikhara*, which is built of bricks and is plastered up, seems to have been rebuilt

The interior of the sanctum is square with an angle projecting inwards at each corner In front of the door is a moonstone which consists of an *ardhacandra* tied on either and with *gagāraka*, *śankha* and lotus stem and flanked in turn by a *talarūpaka* It is hard to say to whom the shrine was dedicated as the image of the *mūlanāyaka* had been removed from the sanctum But from an inscription of Sam. 1689 it appears that the temple was dedicated to Mahāvīra.[104]

9 Pillars of the Bāvanadhvaja Jinālaya at Sarotra

10. Plan of the Bāvanadhvaja Jinālaya at Sarotra

Gūḍhamaṇḍapa

It is also *tryanga* on plan and repeats the *maṇḍovara* mouldings of the *mūlaprāśāda* It is entered only from the *mukhamaṇḍapa* In front of the door is an usual moonstone. The interior shows an octagonal arrangement of eight pillars attached to the angles of the walls The intercolumniation between the corner pillars is less than that in the side ones. On the lateral sides of the *gūḍhamaṇḍapa* were niches. The third pillar from left illustrated by Burgess appears to belong to this *mandapa* (Text Fig. 9). It is of the square type, with corners broken into three angles Its base consists of a *khura*, *kumbha* carrying standing human figures, *kalaśa*, *antarapatra*, and *kapota* decorated with *caitya*-arch pattern. The shaft has three sections, viz square, octagonal and circular. The square section carries standing framed figures. The octagonal section bears eight images of *lalitasana* goddesses The circular section is clasped, from bottom to top, by four decorative bands consisting respectively of acanthus, Mālādharas, geese, and *kīrttimukhas* spewing chains which are secured below by a band of dimonds and beads. The capital consists of a double-course round *bharanī* of *karnika* and *padma*, surmounted by roll brackets The side face of each bracket is adorned with half *kīrttimukha*

Mukhamaṇḍapa

Square on plan it is divided into nine bays and is landed up from the *rangamaṇḍapa* by three staircases, each comprising four steps. The mid staircase is wider than the side ones. Below the stair can be seen a moonstone On either side of the *gūḍhamaṇḍapa* door is a *khattaka* In total there are fourteen pillars and two pilasters, disposed in four lines of four each The pillars are of the octagonal type. Their base comprises a *khura*, a *kumbha* carrying figures of *lalitasana* divinities, and a *kapota* The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top. The last section is clasped, from bottom to top, by three decorative bands consisting respectively of saw-tooth pattern, *kīrttimukhas* spewing chains which are held in position below by a band of diamonds and beads, and *caitya*-window ornament The capital has a double-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by four-armed roll brackets bearing half *kīrttimukhas* on their side faces. The architraves are divided into two fasciae, the lower showing lotus scrolls and the upper a strip of diamonds

Raṅgamaṇḍapa

It is built on a square platform which is slightly raised from the level of the court The front half of the court, like the temples at Kumbharia, is roofed by means of architraves put cross the pillars of the *rangamanḍapa* and the corridor It consists of eight pillars disposed along the three sides of the square platform, while the fourth side is shared by the *mukhamanḍapa* The *raṅgamanḍapa* is roofed by a dome supported on an octagonal frame of architraves placed over the pillars

The pillars of the *raṅgamandapa* are of the octagonal type Their base has three *bhiṭṭas*, a *kumbha* decorated with half diamonds, a *kalaśa*, an *antarapatra*, and a *kapota* decorated with *caitya*-arch pattern The shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last section is surmounted by a band of *kīrttimukhas* The capital has a double-course round *bharaṇī* of *karnikā* and *padma*, surmounted by four-armed brackets borne by *kīcakas* The pillars are provided with *uccālakas* which consist of only two members, viz shaft and capital The shaft is circular and crowned by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The capital is like that seen in the octagonal pillars of the *mukhamandapa*

Devakulikā

They are landed up from the court by a flight of three steps cut across the platform running all around and are screened in the front by one arcade of pillars The walls of the *devakulikas* around the corridor are built of bricks, while on the outside moulded bricks are used for the lines of horizontal mouldings The pillars, roofs, doorframes and pedestals of the images are all of white marble. Burgess has not illustrated the pillars of the corridors During my visit I found some pillars in the the house of a nearby villageman. The pillars seem to be originally kept in the corridors Built of white marble these pillars are of the octagonal kind Their base consists of a *khura*, a *kumbha* decor-

ated with half diamonds, and a *kalaśa* The shaft is octagonal at the base, sixteen-sided in the middle and circular at the top The circular section is clasped on the top by a band of *kīrttimukhas* spewing chains which are secured below by a band of diamonds and beads The capital consists of four-armed roll brackets.

In the village I also found a doorframe of white marble which is now preserved in a temple This doorframe seems to be originally kept in one of the *devakulikās* It is of the single-*śākhā* type and is carved with foliate scrolls At the base of the *śākhā* stands a female carrying water pot. The semi circular projection of the *udumbara* is damaged, but the projecting *kīrttimukhas* on its sides could be seen The *uttaranga* continues the decoration of the *śākhā* but depicts a figure of Jina seated in *dhyānamudrā* on the *lalāta* Burgess has also noticed Jina figures on the *lalāta* of the *devakulikā*

Except for two *devakulikās* flanking the main entrance, all the *devakulikās* had no partition walls and were probably dedicated to the Jinas The two *devakulikas* flanking the entrance, however, were walled off from the rest and were probably alloted to the Yaksa and Yaksī of the Jina to whom the temple had been dedicated On the door-lintels of many *devakulikās* are short inscriptions which range in date from V. S 1656 to 1690 and indicate that the temple was extensively repaired during this period

Entrance Porch

Square on plan it is enclosed by a balustrade which consists of a *rājasenaka*, a *vedikā*, an *āsanapaṭṭa* and a *kakṣāsana*, all having been profusely decorated On the *āsanapatta* stand two pillars and two pilasters, supporting the roof with an overhanging corrugated eave-cornice (Text Fig 9) The pillars consist of two members, viz shaft and capital The shaft has two sections, the lower being square and shorter, and the upper being octagonal and longer The square section displays a band of creepers below and a *ghatapallava* motif above The octagonal section is clasped by seven decorative bands representing, from bottom to top, lotus petals, leaves, saw-tooth pattern, diamond-and-beads, *kīrttimukhas* alternating with tassels, and a stylised *ghatapallava* The capital has a short round *bharanī* of *padma*, topped by four-armed roll brackets

The inner wall of the *vedikā* carries images of *lalitāsana* divinities In front of the entrance door is a moonstone

GHUMLI

PĀRŚVANĀTHA TEMPLE

This Jaina temple is completely destroyed; no remains of the temple now exist at the site Burgess gives the following information about this temple "A little to the east of this is the Vaniāvasī—the ruin of an old Jaina temple, of which only a few pillars of the Mandapa and three of the small cells that surround it now remain—scarcely sufficient, without turning over a large portion of the fallen stones, to determine the plan and dimensions

The pillars are plain, but the capitals have the same whimsical variety of sculpture as those of the Navalakhā temple The doors of the little shrines of the Bāmti or Court have been elaborately carved in sandstone, but are mostly ruined.

Among the stones I found an image of Pārśvanātha carved in a hard yellowish stone of great specific gravity, it is about 4 feet high and but little damaged "[105] The image reproduced here (Fig 88) stands in *kāyotsarga* posture on a *triratha* pedestal and wears a *dhotī* and an *uṣṇīsa* The *dhotī* reaches to the ankles in folds and is wrapped round the waiste in three rings The rings are held in position by three fillets, the ends of which fall on the thighs. From the centre hangs down a wavy *katisūtra* which is extended beyond the knees The folds of the *dhotī* are indicated by light incisions Below, to the right and left of the Jina are two male attendants, while above are two Mālādharas and two sculptured niches, one of which is broken off

MIANI

JAINA TEMPLE

It consists of a *mūlaprāsāda*, a *gūḍhamaṇḍapa*, a *mukhamandapa* and a *raṅgamaṇḍapa*, the last compartment has gone now, but for a few pillars and architraves (Fig 113) The temple faces north The temple is in the ruinous condition and is considerably weather-worn

Mūlaprāsāda

It is *tryaṅga* on plan consisting of *bhadra*, *pratiratha* and *karna*, each *aṅga* being broken into three planes. The *karna* is equilateral, the *pratiratha* has the same width as the *karṇa* but is projected only half of its width; and the *bhadra* is the widest buttress having projection equal to that of the *pratiratha*. The frontal *karna* and *pratiratha* are transmuted in a buffer wall which separates the *gūdhamandapa* from the sanctum Between the *karnas* and *pratirathas* are *salilāntaras*.

In elevation it displays *pītha*, *vedibandha*, *jaṅghā*, *varandikā* and *śikhara* The *pītha* consists of a *bhiṭṭa*, a *jādyakumbha*, a *kumuda* and a *paṭṭikā*, the last one being adorned with diamonds The *vedibandha* pertains to a *khura* carved with diamonds, a *kumbha* adorned with concave-sided half diamonds bearing incision of flamboyant pattern, a *kalaśa*, and a *kapota* decorated with *caitya*-arch enrichment and underlined with leaves The *jaṅghā* is supported by a *mañcikā* Divided into two registers by a plain *pattikā* and also topped by a similar *pattikā*, the *jaṅghā* is plain, except for projecting sculptured niches on the *bhadras* The niches, surmounted by *udgamas*, are empty now Above the *jaṅghā* comes a square *bharaṇī* clasped by foliage The *varandikā* consists of a *kapota* and a ribbed eave-cornice

The *śikhara*, rising abruptly above the eave-cornice, displays a *tryanga mūlamañjarī* marked by six *bhūmi-āmalakas*, two *uromañjarīs* and a *rathikā* along each *bhadra*, two *śṛṅgas* over each *karna*, and one *śṛṅga* over each *pratiratha*. The *mūlamañjarī* is crowned above the *grīvā* by an *āmalaka* and a *candrikā*, the other crowning members have disappeared The *uromañjarīs* and the *śṛṅgas* are similar to the *mūlamañjarī*, with this difference that these are divided into five stages of *bhūmi-āmalakas*, Each *rathikā* contains a large diamond and is surmounted by an *udgama* On either side of the *rathikā* is a niche also containing diamond. Between the *śṛṅgas* are placed *gajamuṇḍas*. The whole of the *śikhara* is enmeshed with a lattice of minute *caitya*-arches.

The door of the sanctum (Fig. 115) is of the *triśākha* variety, consisting of a *patraśākhā* carved with foliate scrolls, a *stambhaśākhā* flanked on each side by a *bakulamālā*, and a *bāhyaśākhā* decorated with lotus petals At the base of each *śākhā* stands a female figure carrying water pot The *stambhaśākhā* is divided into four sections, viz square, octagonal, sixteen-sided and circular, the last one being clasped by two decorative bands of diamonds and beads The top of the *stambhaśākhā* shows mouldings of a *kumuda* and a ribbed *padma*. The *udumbara* shows a semi-circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on each side of it, and a sculptured niche containing Ambikā on proper right and an unidentified goddess on proper left, both having four arms and seated in *lalitāsana* with female attendants The *uttaranga* is divided into two registers The lower register displays a round capital of *karnikā* and *padma* topping the *stambhaśākhā* on either end, while the space between them is filled with the scroll-band and the *bakulamālā* carried over here from the *śākhās* On the *lalāṭa* is a Jina seated in *dhyānamudrā* The upper register is treated like a cornice

The enshrined image in the sanctum is missing now

Gūḍhamaṇḍapa

It is also *tryanga* on plan and shares its *pītha* and *mandovara* with the *mūlaprāsāda*. The superstructure has disappeared It is entered from the north through the *mukhamaṇḍapa* Its doorframe (Fig 114) is of the *triśākha* variety, consisting of a *patraśākhā* decorated with lotus scrolls, a *stambhaśākhā* flanked on the inner side by two bands of *bakula* flowers and on the outer side by one row of *bakula* flowers and one band of bead-and-reel motif, and a plain *bāhyaśākhā* The *stambhaśākhā* is treated like a segmented circular pilaster bearing sculp-

tures of musicians and dancers. The lower part of the *śākhās* is occupied by a framed figure of Pratihāra flanked on either side by a female *caurī*-bearer. The *udumbara* is like that seen in the sanctum, but the niches depict Ambikā on proper right and Sarvānubhūti on proper left. The *uttaraṅga* is divided into two registers The lower register shows a double-course round capital of *karṇikā* and *padma*, topping the *stambhaśākhā* on either end. The space between the capitals is filled with the lotus scroll-band carried over this member from the *patraśākhā*, and a row of Mālādharas facing the *lalāṭabimba* which depicts a *padmāsana* Jina in *dhyānamudrā* The upper register is like a cornice with geese in pair on its extrados

The interior of the *gūdhamandapa* is square having its wall reinforced by eight pilasters arranged in an octagon and supporting a carved domical ceiling on an octagonal frame of architraves Two of these pilasters have a square base made up of a *khura*, a *kumbha* decorated with half diamonds and a *kalaśa*. Their shaft has four sections, viz square, octagonal, sixteen-sided and circular, the first being the longest and the last the shortest The capital has a double-course round *bharanī* of *karnikā* and *padma* (almost like a cushion), surmounted by *kīcaka* brackets The other six pilasters have similar base and capital as we find in the above two pilasters, but the shaft-corners on the two-third upper portion are broken into two angles The architraves are divided into two fasciae, the lower showing foliate scrolls which issue from the mouth of a *kīrtimukha* carved in the centre, and the upper having representation of saw-tooth pattern In the centre of their underside is carved in low relief a lotus medallion having one row of petals and a central circle

The domical ceiling, which is introduced above each pilaster of the octagon by a square stone block adorned with diamonds, is composed of six circular courses (Fig 116). The first in *karṇadardarikā* surmounted by a *kīrttimukha*-band The second depicts images of *lalitāsana* goddesses alternating with Kinnaras. The third, fourth and fifth consist of *gajatālus*, each surmounted by four decorative bands of diamond-and-bead, lotus petal, diamond, aud lotus petal respectively. The sixth consists of an eight-foil *kola* with *mukulī* in the centre of each foil The edges of *kolas* are adorned with lotus petals The apical stone is gone. From the second course project out eight bracket figures of four-armed Vidyādharas playing on some musical instruments. From the remains of eight mortices in the *kola* course it appears that originally these supported eight bracket figures

In the east wall of the *gūdhamanḍapa* is an empty *khattaka*

Mukhamaṇḍapa

Rectangular on plan this compartment is landed up from the *rangamanḍapa* by a flight of three steps It also shares its *pīṭha* with the *mūlaprāsāda*. Divided into three bays it consists of six pilasters and two pillars arranged east-west in two lines of four each. The pillars are of the square type. Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *kalaśa* The shaft has four sections, viz square, octagonal, sixteen sided and circular, the first being the longest and the last the shortest The capital consists of a doub'e-course round *bharaṇī* of *karṇikā* and *padma*, surmounted by four-armed brackets carried by *kīcakas* The pilasters are like the pillars, but the *kīcaka*-brackets are replaced by roll brackets and the circular section of the shaft is clasped by a *kīrtimukha*-band The architraves are divided into two fasciae, the lower showing foliate scrolls which issue from the mouth of a *kīrtimukha* carved in the centre, and the upper being plain. In the centre of their underside is carved in low relief a lotus medallion comprising two rows of petals Square on plan each bay has a ceiling made by cutting off the corners, comprising three tiers of nine stones The central stone is divided into two concentric circles, the central circle accommodating an open lotus

Raṅgamaṇḍapa

From what now remains of the *raṅgamandapa* it appears that originally it consisted of eight pillars disposed along the three sides of a square nave, while its fourth side was shared by the *mukhamaṇḍapa* Six central pillars of the *rangamanḍapa* alongwith two pillars of the *mukhamaṇḍapa* formed

an octagon and supported the dome on an octagonal frame of architraves The pillars and architraves are similar to those seen in the *mukhamaṇḍapa*, but the *kīrttimukha*-band on the circular section of the shaft is absent here and the brackets of the capitals carry *kīcaka* as well as *kīrttimukha.*

KANTHKOT

MAHĀVĪRA TEMPLE

It consists of a *mūlaprāsāda*, a *gūḍhamandapa* and a *rangamandapa*. Originally, the *rangamandapa* had three porches, two of which on the lateral sides have now disappeared The temple faces north The whole temple is much weather-worn and is but a wreck, its eastern wall has even fallen down (Figs. 117-118)

Mūlaprāsāda

It is *tryanga* on plan, the *bhadra* comprising seven planes, and the *karna* and the *pratiratha* having five planes each The *karna* and *pratiratha* are not only equilateral but they also have the same proportion Between the *angas* are *salilāntaras* The *salilāntaras* between the *karnas* and *pratirathas* are reinforced with *konikās* which do not run in the *pīṭha* The frontal *karṇa* and *pratiratha* are transmuted in a buffer wall which separates the *gūdha maṇḍapa* from the sanctum.

In elevation it is divided into five components, namely *pītha*, *vedibandha*, *janghā*, *varandikā* and *śikhara* The *pītha* consists of two *bhittas* —the lower being plain and the upper being decorated with a strip of diamonds—, a *jadyakumbha*, a *karnikā*, an *antarapatra* decorated with stepped diamonds, a *grāsapattī*, a *gajathara* and a *narathara* The *vedibandha* pertains to a *khura*, a *kumbha* carrying sculptures of *lalitāsana* goddesses such as Ambikā, Cakreśvari, etc , on the body and indented foliage on the shoulder, a *kalaśa* decorated with beaded garlands and rosettes, an *antarapatra* embellished with diamond-and-double volute pattern, and a *kapota* bearing *udgama* pattern on the upper edge and leaves on the lower Supported by a *mañcikā* bearing representations of *caitya*-arches and *kīrttimukhas* on the upper half and *lambanas* and leaves on the lower half, the *janghā* carries framed figures of standing gods and goddesses, all now badly damaged The images on the *karnas* appear to be those of the *dikpālas* The *janghā* on each *bhadra* bears a projecting sculptured niche containing an image of Jina seated in *dhyānamudrā* The niche on west has alone survived Outside the niche on each flank is a female attendant and behind her is an elongated half diamond The *janghā* sculptures are surmounted by *udgama* pediments bearing figures of squated monkeys on the sides The *udgama* in its turn is followed by a deep fillet carved with *kīrttimukhas* and by a round fluted *bharanī* clasped by drooping foliage The *varandikā* consists of a *kapota* and a ribbed eave-cornice

The *śikhara* has gone, but from the fragments strewn there it appears that it was of the multi-turreted type and was enmeshed with a lattice of *caitya*-arches Its *rathikā* at the base were flanked by ornate balcony models One *rathikā* shelters an image of four-armed *lalitāsana* goddess carrying lotuses in her upper two hands and a pitcher and an indistinct object in the lower ones The goddess is flanked on each side by a female *caurī*-bearer

The doorframe of the sanctum, which is similar to that of the *gūdhamandapa*, is dilapidated and its ornamentations abraded On each side of the door is an emptied niche Though the image of Mahāvīra in the sanctum is missing, there are inscriptions which attribute the dedication to Mahāvīra[106]

Gūdhamaṇḍapa

It is also *tryanga* on plan and shares its *pītha* and *mandovara* with the sanctum, but here the *bharanī* is replaced by a *narathara* which depicts horse-riders, elephants with drivers, warriors and fighters The west *bhadra*-niche here contains an image of Ambikā seated in *lalitāsana* on her lion mount Of the four-armed goddess three hands are broken off, but the fourth holding a child in her lap is preserved It is roofed by a *saṁvaranā* which is completely gone Above the wall the *samvaranā* is introduced by a *kīrttimukha*-band, on the *bhadra* an additional but similar band introduces the roof.

The doorframe of the *gūḍhamanḍapa* is of the *saptaśākha* variety, consisting of *patraśākhā* decorated with creepers, *rūpaśākhā*, again *rūpaśākhā*, *rūpastambha*, *rūpaśākhā*, again *rūpaśākhā*, and *bāhyaśākhā* adorned with lotus petals The lower part of the *śākhās* is occupied by a framed figure (probably Pratihāra) accompanied by female attendants Above this the *rūpastambha* carries four successive niches containing images of *lalitāsana* goddesses, and the *rūpaśākhās* display female attendant figures, four flanking each goddess The *uttaranga* is divided into two registers The lower register displays a *ghatapallava* capital with three recessed angles topping the *śākhās* on either end, while the space in between them is filled with the creeper band carried over here from the *patraśākha* and a row of Mālādharas facing the *lalātabimba* which depicts a Jina seated in *dhyānamudrā* The upper register represents five sculptured niches containing images of four-armed *lalitāsana* goddesses with attendant figures The *udumbara* is also divided into two registers The lower register shows mouldings of *bhiṭṭa*, *jaḍyakumbha*, *karnikā*, *antarapatra* adorned with jewels, and fillet decorated with flamboyant motif The upper register displays a semi-circular projection carved with stemmed lotus in the centre, a projecting *kirttimukha* on each side of it, and a sculptured niche containing an image of four-armed *lalitāsana* divinity on either end The niches depict Sarvānubhūti on proper right and Ambikā on proper left, both accompanied by female attendants.

The interior of the *gūḍhamanḍapa* is square having its wall reinforced by eight pilasters arranged in an octagon and supporting a domical ceiling on an octagonal frame of architraves The pilasters with corners broken into two angles have a square moulded base made up of *bhitta*, *kumbha* carved with half diamonds, and *kumuda* Their shaft is square below, octagonal in the middle and circular above On the lower section of the two pilasters stands a male figure with folded hands Their capital has a double-course square *bharanī* of *karṇikā* and *padma*, surmounted by roll brackets. The architraves are divided into two fasciae, the lower showing foliate scrolls which emerge from the mouth of a *kīrttimukha* carved in the centre, and the upper bearing saw-tooth pattern. In the centre of their underside is carved in low relief a lotus medallion A square stone block from each pilaster, carved with diamonds, introduces the dome (Fig 119) which consists of seven circular courses The first is *karnadardarika* topped by a *kīrttimukha* band The second represents figures of dancers, musicians, geese, warriors, etc The next three consist of *gajatālus*, each topped by a band of diamonds and beads and a band of lotus petals The remaining two courses consist of eight-foil and quatrefoil *kolas* respectively The edges of the *kolas* are adorned with lotus petals and flamboyant pattern The triangular spaces in the quatrefoil *kola* are filled with *kīrttimukhas* From the second course project out eight bracket figures of four-armed Vidyādharas, each of which originally supported a bracket figure tenoned into the lower *kola* course This is clearly indicated by eight mortices left in the sixth *kola* course. The ceiling-slab is gone now

Raṅgamaṇḍapa

It also shares its *pītha* with the sanctum, but the *gajathara* is absent here When entire it had nine bays exclusive of three porches, but now only four of them are intact The pillars supporting these bays are of the square order Their base consists of a *khura*, a *kumbha* decorated with half diamonds, and a *kalaśa* The shaft has only three sections, viz square, octagonal and circular, all being plain The capital has a double-course round *bharanī* of *karnikā* and *padma*, topped by four-armed roll brackets The architraves are similar to those noticed in the *gūdhamandapa*. All the four bays and the north porch have carved domical ceilings

The ceilings located in front of the *gudhamandapa* door and in the central bay are alike, each consisting of six courses, the first being octagonal and the rest, circular The first course depicts flamboyant pattern in semi-circles on the inner face and a *kīrttimukha* in the border of rosette-marked diamonds at each corner on the underside The second is *karnadardarikā* surmounted by a *kīrttimukha*-band. The third and fourth are made up of *gajatālus*, each topped by a band of diamonds and beads and a band of letus petals, while their edges below are adorned with flamboyant motif. The

fifth and sixth consist of eight-foil and quatrefoil *kolas* respectively The triangular spaces of the *kolas* are occupied by *kīrtimukhas* The ceiling-slab has gone now.

The ceilings in the north porch and in a bay in the east wing are similar to the preceding one, but here is found only one course of *kola*

The remaining ceiling is located in a bay in the east wing. It consists of four courses, the first being octagonal and the rest, circular The octagonal course bears usual decorations The other three courses consist of *padmas*, each decorated with lotus petals The ceiling-slab is relieved with a full-blown lotus flower set up in a border of foliate scrolls

References

1. The *tryanga* plan always shows these three buttresses When it is *dvyanga*, it consists of *bhadra* and *karna* In either case the *bhadra* is always the biggest member
2. For details see my article, "Two Kausaggiyas from Vadnagar," *Jaina Journal*, vol VI, No 2, pp 79-80
3. Cousens, H, *Somanatha and Other Mediaeval Temples in Kathiawad*, pl XLIII
4. *Ibid*, p 51
5. Dhaky, M A, "Vimalavasahinī Ketalika Samasyāo," *Svādhyāya* (Gujarati), vol I X, No 3, p 356
6. *Ibid*, pp. 356-57
7. Jayantavijaya, *HA*, p 36
8. See pp 50-51.
9. *HA*, pp 36-38
10. *Ibid*, p 39
11. *Ibid*, pp 54-55, bhāvas 1 and 2.
12. Shah, U P., "Iconography of the Sixteen Jaina Mahāvidyās," *Journal of the Indian Society of Oriental Art*, vol XV, pp 114-77
13. *HA*, p 55, bhāva 5c
14. Shah, U P, in *HA*, p 56, n. 1
15. *Ibid*
16. *Ibid*, p. 55, n 2
17. *HA*, pp 56-61, bhāva 6
18. Nanavati, J M and Dhaky, M A., *Ceilings in the Temples of Gujarat*, p 75, No 52.
19. *HA*, p 61, bhāvas 7 and 8
20. Nanavati and Dhaky, *op cit*, p. 75.
21. *HA*, p 63, bhāva 11
22. *Ibid*, pp 69-70, bhāva 17
23. *Ibid*, pp 64-65, bhāvas 12-12a
24. *Ibid*, p 65, bhāva 13.
25. *Ibid*, pp 65-66, bhāva 14
26. *Ibid*, pp 66-67, bhāva 15
27. *Ibid*, p 69, bhāva 16
28. Cf *Ibid*, p 70, bhāva 18
29. *Ibid*, pp 70-71, bhāva 19
30. *Ibid*, p 71, bhāva 20
31. *Ibid*, pp 71-75, bhāva 21
32. *Ibid*, p 75, bhāva 25, n. 2
33. *Ibid*, p 75, bhāva 27
34. For details see Shah, U P, *Journal of the Indian Society of Oriental Art*, vol XV, pp 125-33
35. *HA*, p 76, bhāva 29
36. Shah, U P, in *HA*, p 76, n 2
37. *Ibid*
38. *HA*, p 77, bhāva 36
39. *Ibid*, pp. 77-78, bhāva 37.
40. *Ibid*, p 78, bhāva 38
41. Cf. *Ibid*, p 78, bhāva 39
42. *Ibid*, pp 62-63, bhāva 10
43. Shah, U P, in *HA*, p 38, n 1 For the complete list of images installed in the *devakulikās* see Jayantavijaya, *HA*, pp 39-51
44. *HA*, pp 82-83
45. Jayantavijaya, *Arbuda Prācina Jaina Lekhasamdoha, Ābū*, vol II, No 229
46. *HA*, pp 78-82
47. *Ibid*, p 28, n 2.
48. *Ibid*, p 96
49. *Ibid*, pp. 96-97.
50. Nanavati and Dhaky, *op cit*, p 83, No 77
51. *Ibid.*, p. 82, No 75.
52. For details of their iconography see Shah, U. P, "Iconography of the Sixteen Jaina Mahāvidyās," *Journal of the Indian Society of Oriental Art*, vol. XV, pp 114-177.

53. Nanavati and Dhaky, *op cit.*, pp 85-86, Nos. 84-85.
54 *Ibid*, p 75, No 50
55. *HA*, pp 118-20, bhāva 13.
56. *Ibid*, p 118, bhāva 12
57 *Ibid*, p 121, bhāva 19
58 *Ibid.*, p 122, bhāva 22.
59 *Ibid*, pp 122-23, bhāva 23
60 *Ibid.*, pp. 123-25, bhāva 24.
61. For details see Shah, U.P, *Journal of the Indian Society of Oriental Art*, vol XV, pp 134, 148, 155, 164
62 *Op cit*, p 76, No. 56
63 For details of images installed in the *devakulikās* see *HA*, pp 98-107 and 112-15.
64. *Ibid.*, p. 91, n 1
65 Jinaprabhasūri, *Vividhatīrthakalpa*, p 16, v 56. See also Jinaharsagani, *Vastupālacarita*, p 119, Somadharmagani, *Upadeśasaptati*, p 30
66. *Prācīna Tīrthamālā Sangraha*, vol I, p 50
67 An extensive restoration of these temples was made in the sixteenth century A. D — Kalyānavijaya (ed), *Tapāgaccha Paṭṭāvalī*, vol I, p 244
68. Viśālavijaya, *Ārāsaṇatīrtha aparanāma Kumbhāriājītīrtha*, Nos 3, 5, 6, 8, 12, 13, 14 16, 19, 21, 40, 43, 51 and 56
69 *Ibid*, No 88
70 *Ibid.*, Nos 77 and 149 An inscription of 1061 A D engraved upon the pedestal of the sanctum image also makes the dedication to Vīra, i e Mahāvīra
71. *Ibid*, Nos 26 and 30 In the revised reading of an inscription found in the Aṣṭāpada cell of this temple, Dhaky has read Nābheya-prāsāda, a name also indicative of Ādinātha (Ṛṣabhanātha) —Dhaky, M A "Ārāsananā Be Jaina Pratimālekhoni Veśeṣavācanā," *Svādhyāya* (Gujarati), vol. VIII, No 2, p. 191.
72. Bhandarkar, D. R, *Progress Report of the Archaeological Survey of India*, Western Circle, 1906, p 42
73. Nanavati and Dhaky, *op cit*, p 73, No 43.
74. Viśālavijaya, *op. cit*, p. 37, n 1
75 *HA*, pp. 100 ff.
76 Bhandarkar, D R., *loc cit.*
77 Dhaky has suggested that this pedestal belonged to one of the *devakulikās* of the Mahāvīra temple.—Dhaky, M A, "Ārāsananā Be Jaina Pratimālekhonī Viśesavācanā," *Svādhyāya* (Gujarati), vol VIII, No 2, p 195, n 22.
78 Nanavati and Dhaky, *op cit*, p 74, No 48.
79. Bhandarkar, D R, *op cit*, p 43.
80. See p 134.
81. See p 117
82 Dhaky, M A., *The Chronology of the Solanki Temples of Gujarat*, p 55
83 *JTSS*, vol I, pt I, p 126
84. Burgess, J, *Antiquities of Kathiawad and Kachh*, p. 169.
85. *Vividhatīrthakalpa*, p 79
86 Cousens, H, *Somanatha and Other Mediaeval Temples in Kathiawad*, pls. LXIV and LXVIII.
87. *PCH*, p 105, *Kumārapālacaritrasangraha*, Jinavijaya (ed), pp 25-27 The *Vividhatīrthakalpa* of Jinaprabhasūri (p. 3, v. 69) and the *Upadeśasaptati* of Somadharmagani (p 27, v 32) reveal that the amount spent in its construction is three crore and three lacs.
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89 *Ibid*, pp. 164-65, Fig 2
90 Kirste, J, "Inscriptions from Northern Gujarat," *Epigraphia Indica*, vol. II, pp 33-34
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92 Nyāyavijaya, *Jaina Tīrthono Itihāsa* (Gujarati), pp 197-99, *JSSI*, p 454, *JTSS*, vol I, pt. I, p. 149.
93. Jayantavijaya, "Prācīna Lekha Sangraha," *Jaina Satya Prakāśa* (Gujarati), vol. I, pt II, pp 66-67
94. *Ibid*, p 65.
95. Darśanavijaya, *Paṭṭāvalī Samuccaya*, vol I, Viramgam, 1933, pp. 81-82.
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97 *Sukrtakīrtikallolinyādi Vastupālapraśastisangraha*, Punyavijaya (ed), p 68.

98 Jayantavijaya, *op cit*, pp 67-68.

99. Cf. the plan reproduced here as Text Fig 8 on page 169 from Burgess, J, *Antiquities of Kathiawad and Kachh*, pl LVIII

100. *Ibid.*, p 208, Khakhkhar, M D, in the *Jagadū-carita*, p 110, *JTSS*, vol I, pt I, p 140.

101. For illustration see Burgess, J, *Antiquities of Kathiawad and Kachh*, pl LX, Fig 1

102 *Ibid.*, pl LXI

103. Burgess, J, *Architectural Antiquities of Northern Gujarat*, pp 99-101, pls X, LXXVII-LXXIX.

104 Kirste, J, "Inscriptions from Northern Gujarat," *Epigraphia Indica*, vol II, p. 31

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CHAPTER IV

CHARACTERISTICS AND CHRONOLOGY

On the basis of a comparative study of various architectural designs, the style and modelling of sculptures, and the development of the decorative motifs and iconographic features, coupled with literary and inscriptional evidences, the Jaina temples of Gujarat of the period under review may broadly be divided into two groups, namely Pre-Solankī and Solankī

PRE-SOLAṄKĪ TEMPLES

This group is represented by two temples, viz the Ādinātha temple at Vadnagar and the Jaina temple at Than Both these are small structures built on a simple plan displaying only a sanctum and a *mandapa* Their *pītha* and *vedibandha* mouldings are bold and simple and carry very little ornamentation Their *jaṅghā* is plain, but for the sculptured niches which are preserved only in the *devakulikās* of the Ādinātha temple Except for the doorframe, their interior is also plain All these characteristics distinguish the temples of this group from those of the later one and place them in the same category as the Sūrya and the Śiva temples at Kotai (Kutch) and the Munibāvā temple at Than Although these temples are characterised by a simple plan and design and have a plain exterior and interior, they reveal some such traits as the *tryanga* sanctum, sculptured niches on the *jaṅghā* and the *devakulikās*, which become the essential elements of the Solanki Jaina temples of Gujarat The pyramidal superstructure, which has survived only in the Jaina temple at Than, is also a characteristic of the Jaina temples of Abu

Chronologically, the Ādinātha temple precedes the Jaina temple at Than

ĀDINĀTHA TEMPLE AT VADNAGAR

Judging the form of *kīrttimukhas* on the *grāsapaṭṭī* and the capital of the *rūpastambha*, Dhaky dates the older portion of the temple to the late 10th century A D. and the remaining portion to the 13th century A.D [1] As regards the date of the older portion, it may be pointed out that there are certain features which do not favour the above dating The bold and vigorous *kīrttimukhas* on the *grāsapattī* (Fig 1) are comparable with those appearing on the Rānakadevī temple at Wadhwan and the Ambikā temple at Jagat (circa 925 A. D) The capital of the *rūpastambha* also corresponds to that of the Rānakadevī temple. The *jādyakumbha* is similar to that of the Śiva and the Sūrya temples at Kotai, the latter attributable to Lākhā who was a contemporary of Mūlarāja I (941-998 A D) The *antarapatra* and *kapota* are exactly similar to those found in the Trinetreśvara temple at Than The rosettes of the *khura* moulding of the *vedibandha* are reminiscent of those seen on the *rajasenaka* of the Laksmana temple at Khajuraho (circa 950 A D) The representation of two-armed goddesses on the *rūpastambha* is also an old feature From these it appears that the temple was built during the early part of the 10th century The absence of *kumuda* on the *pītha* is a strong negative evidence to show that the temple was built earlier than the Sūrya temple at Kotai and the Ambikā temple at Jagat

Dhaky's dating of the other portions is also not tenable Sompura ascribes them to the 12th century A D. Commenting on the observations of Dhaky he writes that the temple was renovated in the 13th century A D [2] In support of his argument he cites the testimony of an inscription which, according to him, bears the aforesaid date and is engraved on the *kumbha* of the *pītha* of the temple at its southwest corner But Sompura is not correct There is no such record on the *pīṭha* of the temple He has wrongly associated the aforesaid inscription with this temple. Stylistically, these portions very closely resemble those of the Haṭha-

keśvara Mahādeva temple at the same site which is a 16th century erection

JAINA TEMPLE AT THAN

On the basis of the great blocks of which the temple is constructed, the mouldings and the style of roof Cousens places it in the same period as the small Vaisnava temple there, which he dates in the 7th-8th centuries A D [3] He also compares this temple with that of Patiani Devi near Bharhut, which, according to Cunningham, was originally a Jaina temple of the time of the Guptas.[4] Following Cousens, Shah remarks that the door carvings of this temple suggest a date in the post-Gupta period [5] Saraswati has put this temple in the same class as that at Gop, and chronologically places it slightly later than that [6] It is probably its pyramidal spire (Fig 2) which induced him to assign it such an early date But the temple reveals certain features such as bold and crude half diamond on the *kumbha*, a heavy ribbed eave-cornice separating the spire from the wall, and the projecting *kīrttimukhas* on the doorsill, which do not at all favour the above datings These elements are conspicuous by their absence on the temples of the Pre-Solaṅkī period, but they are invariably found on the temples of the Solaṅkī period In fact, the temple appears to be an example of the transitional phase as these elements are only in the nascent stage As regards its roof, it resembles to some extent the Maitraka temples of Saurashtra,[7] but the representation of *caitya*-window and diamond corresponds to those seen on the *jādyakumbha* of the Mahāvīra temple at Kumbharia (1061 A D) Thus the temple was built either during the closing years of the 10th century A D, as the features enumerated above were yet to appear on the Munibāvā temple which is assigned in the last quarter of the 10th century A. D ,[8] or in the beginning of the 11th century when these elements begin to appear on the Vimalavasahī at Abu, which is precisely dated to 1031 A D

SOLAṄKĪ TEMPLES

This group includes seventeen temples located throughout the length and breadth of the country In contrast to the temples of the earlier group, these are characterised by an elaborate plan and design and have ornate exterior and interior With the exception of the Vastupālavihāra at Girnar, which has an exceptional purpose and plan, each of these temples consists of a *mūlaprāsāda, a gūdhamandapa*, and a *mukhamandapa* or *rangamandapa* or both In the larger temples a series of about twenty-four, fifty-two or seventy two *devakulikās* are added. Sometimes the larger temples also introduce an inner ambulatory round the sanctum, to which are added balconied windows on the rear and the lateral sides This makes the temple a *sāndhāra-prāsāda* In some temples a *balānaka* or *nālamanḍapa* is built in the fornt In the Vimalavasahī and the Lūnavasahī at Abu a *hastiśālā* is also erected In one solitary instance, namely the Ajitanātha temple at Taranga, the temple is double-storeyed

In the arrangement of plan of the *mūlaprāsāda* and the *gūdhamanḍapa* these temples resolve themselves into two groups, those in which the two compartments are united as to form a parallelogram, and those in which they are attached diagonally The Ajitanātha temple at Taranga (Text Fig 7 on page 159) and the Neminātha temple at Girnar (Text Fig 4 on page 147) are the examples of the latter type, and the rest, those of the former (cf Text Fig 6 on page 157) In both the types the sides are indented at regular intervals by numerous projections and recesses in the form of angles, which are carried up to the final unity of the spire

Like the plan the elevation also reveals distinctive features The temples are normally laid out on the ground as has naturally been provided, but the temples at Kumbharia stand on a lofty *jagatī* In both the cases the temples are generally enclosed by a *prākāra* The *pītha* supporting the *mūlaprāsāda, gūdhamandapa* and *mukhamandapa* carries a series of ornamental mouldings, the sequence of which is fixed by a common tradition The *vedibandha* of the *mandovara* also carries a series of ornamental mouldings fixed by tradition, its *janghā* is decorated with one horizontal band (in one temple, viz the Ajitanātha temple at Taranga, there are two bands) of sculptures of exquisite grace and charm, and the *varanḍikā* has one or two mouldings with a

fine ribbed eave-cornice. The niches in the cardinal points of the *jaṅghā* are of superior workmanship. Side by side, temples with a plain exterior were also erected These temples also carry all the essential elements of the *pīṭha* and *maṇḍovara* The *śikhara*, wherever preserved, has mumerous subsidiary turrets of varying sizes, clustered to the main *śikhara* at different heights The buttresses of the *śikhara* terminate at the *skandha*, but the cardinal ones in the developed temples go to the neck which is crowned by a large *āmalaka*, a *candrikā*, a smaller *āmalaka*, a *kalaśa* and a *bījapūraka*. The entire *śikhara* is adorned with a lattice ornament of the *caitya*-arches, which are pristine in the earlier temples of this group and become complicated later. The *gūḍhamaṇḍapa* is roofed by *a bell-type of superstructure, which is an essential element of the Solaṅkī Jaina temples.

Compared to the exterior the interior of these Jaina temples is more arnamental In the interior the artists have concentrated their attention in beautifying the *raṅgamaṇḍapa* and the *mukhamaṇḍapa* The interior of the *gūḍhamaṇḍapa*, particularly the domical ceiling, is richly carved In the Vimalavasahī and the Lūṇavasahī at Abu and the Pārśvanātha temple at Kumbharia the corridor of the *devakulikās* is also decorated The *raṅgamaṇḍapa* shows an octagonal arrangement of ornate pillars supporting an exquisitely carved domical ceiling of considerable size From the centre of the dome hangs down a large, beautiful pendant cut out of one solid block A remarkable feature of the dome is that it is elaborately decorated and carries sixteen bracket figures of Vidyādevīs or Apsarās supported by sixteen bracket figures of hovering Vidyādharas The *mukhamaṇḍapa* is divided into three, six, nine or ten bays and has elaborately carved *pīṭha*, pillars pilasters and ceilings The front door of the *gūḍhamaṇḍapa* and the two niches flanking it are also very ornate. The pillars, dome with its pendant, minor ceilings, doors and the niches show a gradual development of the style

An analysis of the various architectural designs, the from of sculptures, the iconographic features and the decorative motifs shows that all the Jaina temples of this group essentially belong to a cognate style and are manifestations of one architectural movement, differing only in matter of details It appears that the guilds working at different places follow a common canon on architecture throughout the region. On a comparative study of these traits it is found that the Vimalavasahī at Abu with its *mūlaprāsāda*, *gūḍhamaṇḍapa* and *hastiśālā*, all built of dark stone and datable to 1031 A D., stands at the outset of the Solaṅkī Jaina tamples, and the Mahāvīra temple at Kanthkot (circa 1280 A D) at the end of the series. Endowed with many individual features these temples indeed represent the two extremes of the temples of this group Thus, while the plastic modelling of the sculptures in the Vimalavasahī is sensuous, that of the Mahāvīra temple shows decadence Again, the pillars and the minor ceilings preserved in the *hastiśalā* of the Vimalavasahī are ornate, those in the Mahāvīra temple are tantalizingly plain The Vimalavasahī, therefore, stands at the beginning of the temples of this group and the Mahāvīra temple at its end In between these are to be placed the other temples, seven of which are precisely dated on the basis of inscriptional and literary evidences, viz the Mahāvīra temple at Kumbharia dated to 1061, the Neminātha temple at Girnar dated to 1128 and its *devakulikās* dated to 1158, the Neminātha temple at Kumbharia dated to 1136, the Ādinātha temple at Shatrunjaya dated to 1154, the Ajitanātha temple at Taranga dated to 1164, the Lūṇavasahī at Abu dated to 1231 and the Vastupālavihāra at Girnar dated to 1232 A. D The chronology of the remaining Jaina temples may be fixed by a comparative study of the various characteristics of these temples and those of the dated Jaina as well as Brāhmanical temples of the region

Below is given a chronological narrative of all the temples of this group on the basis of their characteristic features and the available inscriptional and literary evidences

VIMALAVASAHĪ AT ABU

The Vimalavasahī is the earliest Jaina temple of this group. The date of this world famous temple has been very controversial since long. This is because the temple has been repaired more than once. Although we do not have the temple-

praśasti, nor is there any contemporary literary reference about it, yet the construction of the temple is generally attributed to Vimalaśāha, after whose name it was called Vimalavasahikā, Vimala-syavasahikā, Vimalavasahī, Vimalavasatikātīrtha and Vimalavasati [9] All our information about the Vimalavasahī is supplied by the later inscriptions and the literary tradition. The first reference about it is noticed in an inscription of V S 1201 (1144 A. D) found in *Devakulikā* 10, which tells us that Vimalaśāha built at this place a magnificent (Jina) temple [10] An inscription of V S. 1202 (1145 A D) in *Devakulikā* 5 clearly refers to the shrine as Vimalavasatikātīrtha.[11] Fortunately, an inscription of V S 1378 (1321 A D), the purpose of which is to record the restoration of this temple during that year by Lalla and Vījada, records an earlier tradition that this temple was built in V S 1088 (1031 A D) by Vimala, who had been appointed Dandanāyaka at Arbuda by Bhīmadeva (I) [12] This date is also found in the *Prabandhas* [13] The same date is also given in the *Vividhatīrthakalpa* and the *Pattāvalīs* [14] All these references prove beyond doubt that the Ādinātha temple at Abu, popularly known as Vimalavasahī, was built by Vimalaśāha in 1031 A D.

Now the question arises whether the temple in its entirety belongs to the time of Vimalaśāha Of course, there are scholars who believe that the temple as it now stands is the result of one man's enterprise, namely Vimalaśaha [15] Cousens, however, suggested that the sanctum and the closed hall were in existence long before Vimala's time, and Vimala added to it the marble halls and corridors [16] A similar view is also held by Saraswati [17] But there are good grounds to believe that at least the *rangamandapa* was built in the 12th century A D On the testimony of the *Purātana Prabandha Sangraha* Parikh first pointed out that the *rangamaṇḍapa* of the Vimalavasahi was erected by Cāhila, the son of Vimalaśāha [18] According to Somadharmagani, the *mandapa* was built by Vimala's brother Vāhila, probably a mistake for Cāhila, and its *devakulikās* were added by the merchants [19] But it is very doubtful if Vimala ever had a son It is also very hard to say if the *raṅgamandapa* was built by Cāhila, for we have a definite contemporary literary evidence to suggest that the *rangamaṇḍapa* and the seven elephants in the *hastiśālā* were built by Pṛthvīpāla, the minister under Kumārapāla (circa 1143-1172 A D) In this regard the credit again goes to Parikh, who, on the basis of the *Praśasti* of the *Nemināthacariya*, an Apabhramśa work written by Haribhadrasūri, the *kulaguru* of Pṛthvīpāla, suggested that the *mandapa* and the seven elephants were built by Pṛthvīpāla, the grandson of Nedha, the elder brother of Vimalaśāha [20] Shah has found two similar references in the *Praśastis* of the *Candraprabhacarita* and the *Mallināthacarita*, both written in Prakrit by the same author (Haribhadrasūri) [21]

Let us now examine the archaeological evidence which is also of immence importance to ascertain the date of this temple In the construction of this temple two types of building material have been used, viz the *mūlaprāsāda*, the *gūdhamandapa* and the *hastiśālā* are built of dark stone, and the rest, that of white marble From the building material itself, from two inscriptions recording the restoration in V. S 1206 and V S 1378 respectively,[22] and from numerous images installed from time to time it appears that the whole temple does not belong to the time of Vimalaśāha In fact, if we compare the various parts of the Vimalavasahī, as it now stands, with those of the other contemporary temples, we shall find that it were only the dark stone parts which belonged to the time of Vimalaśāha Thus, the disposition of the buttresses of the *mūlaprāsāda* corresponds to that of the Sun temple at Modhera (1026 A D) The capitals of the pilasters of the *gūdhamandapa* and the pillars, minor ceilings and sculptures of the *hastiśālā* are strikingly similar to those noticed in the *gūdhamaṇḍapa* of the Sun temple at Modhera Its *phāṁsanā* has much likeness to such contemporary temples as the Ambikā and Brahmā temples at Khedabrahma, Brahmānīmātā temple at Kāmaṅgāma near Siddhapur and Kumārīmātā temple at Abu [23] The bold *karnikā* of the *pītha*, the crude depiction of half diamond on the *kumbha* of the *vedibandha*, and the presence of petal-and-bud ornament in the lotus flower rather than on the courses of the dome of the *gūdhamandapa* are also such traits which date these compartments in the early eleventh century A. D The smooth and thinner limbs and better proportion of the sculptures like the *dvārapālas* and the female *caurī*-bearer (Fig 7) of the *hastiśala* and the Jina panel

in the *bhadra*-niche of the *mūlaprāsāda* are also indicative of a similar date. An inscription of V. S 1212 carved on the Samavasarana panel of the *hastiśālā* also records that the *hastiśālā* was built by Minister Vimala.[24] Therefore we have little scope for doubt that the *mūlaprāsāda*, *gūḍhamandapa* and *hastiśālā* were erected by Vimalaśāha.

The small domical ceiling in front of the main entrance also belongs to the time of Vimalaśāha. This is apparently indicated from the dark stone material of which it is made and the bold form of the *kola* and *gajatālu*.

The white marble structures also were not built at one time. On a comparative study of various architectural features and sculptural forms we find that the *mukhamandapa* and the lateral entrance porches of the *gūḍhamandapa* were built earlier than the *rangamandapa* and the *devakulikās*. Though all these compartments are made of white marble, show much similarities in ornamentation and are well integrated, they greatly differ in details. Thus, while the pillar-shaft of the *rangamaṇḍapa* shows five ornamental bands, those of the *mukhamandapa* carry six or seven bands. Again, the sculptures on the square section of the pillar-shaft of the *mukhamandapa* are both two-armed and four-armed, all those in the *rangamandapa* are four-armed. While the *bharanī* of the pillar-capital of the lateral porches are fluted and the brackets of those of the *mukhamandapa* are clasped by suspended foliage, both these in the *rangamandapa* are plain. Besides, the ornamentations like incurved petals, petal-and-buds, dancers, etc., appearing on the underside medallions of the architraves of the *mukhamandapa* are conspicuous by their absence on those of the *rangamandapa* and the *devakulikās*, in their place we find creeper and lotus medallions. The *padmanābha* elements as displayed in the *mukhamaṇḍapa* ceilings (Fig 9) are altogether absent in those of the *rangamaṇḍapa* and the *devakulikās*. Again, the *kola* and *gajatālu* in the *mukhamandapa* ceilings are carved in high relief. The *mukhamandapa* ceilings also do not bear such ornamental bands as those consisting of horses, horse-riders, lions, elephants, lotus petal-and bud, etc., although these are frequently represented in the ceilings of the *rangamaṇḍapa* and the *devakulikās*. Therefore it appears that all these compartments were not built at one time. Comparing the *mukhamandapa* pillars (Fig 6) with those of the dancing hall of the Sun temple at Modhera, the figures of dancers on the underside medallions of its architraves with those noticed in the Tapeśvara temple at Nadlai (early 11th century A D), and the *nābhicchanda* and *padmanābha* elements (cf Figs. 9 and 27, 29) of its ceilings with those found in the *mukhamandapa* of the Mahāvira temple at Kumbharia (1061 A D), Dhaky rightly dates the *mukhamandapa* and the lateral entrance porches of the *gūḍhamandapa* to the third quarter of the 11th century A D. and attributes their authorship to Cāhila whom he has identified, on the basis of an inscription in *Devakulikā* 11, with the younger brother of Vimalaśāha.[25] To substantiate the statement of Dhaky we may add here a few other features. The incurved petals of the underside medallions of the *mukhamandapa* architraves are quite analogous to those seen in the *rangamaṇḍapa* of the Mahavira temple at Kumbharia. Like those seen in the *mukhamandapa* of the Vimalavasahi, many dancers on the square section of the pillar-shaft in the *rangamaṇḍapa* of the Mahāvira and the Śāntinātha temples at Kumbharia are also having two arms. Lastly, the design of creeper in a *mukhamandapa* ceiling (Fig 10) of the Vimalavasahi closely agrees with that noticed on the soffit of the dome of the *rangamandapa* of the Śantinatha temple at Kumbharia (circa 1082 A D). The new *maṇḍapa* was built probably removing the old one, which, as pointed out by Dhaky, was made of dark stone and comprised only six bays.[26]

In the chronological sequence the *mukhamandapa* and the lateral entrance porches (Figs 4-5) come in between the Mahāvira and the Śāntinatha temples at Kumbharia. The reasons to place it later than the Mahāvira temple may be enumerated here. Firstly, the acanthus on the pillar-shaft is a developed one, and it is carved in more pleasing relief than that found in the Mahāvira temple. Secondly, the *lūmās* in the *padmanābha* type of ceilings are shorter and lack in depth, this is indicative of a device whereby *samakṣipta* and *samautkṣipta* ceilings of the *padmamandāraka* (Fig 15) varieties were built in the *rangamandapa* and the *devakulikās* of the Vimalavasahī. Thirdly, the fine and independent *nābhicchanda* elements as we find

in the Mahāvīra temple and in such earlier temples as the Sun temple at Modhera and the Mahāvīra temple at Ghanerao (circa 954 A D) are not noticed in the present temple Fourthly, the underside medallions of the architraves show more varieties in the incurved petals, whereas in the Mahāvīra temple there is only one variety Lastly, the *pīṭha*, pillars, pilasters, doors and *khattakas* are more elaborately carved in the Vimalavasahi Likewise, the absence of such features as pointed *kola*, developed *ardhapadma* motif, Kinnar-couples at the corners of the ceilings and intersecting garland-loop ornament, all of which are frequently shown in the later temples, suggests a date not later than the Śāntinatha temple, as the latter carries all these representations

As regards the date of the remaining compartments, it has been proved above on the unimpeachable literary evidence that at least the *rangamanḍapa* and seven elephants in the *hastiśālā* were built by Pṛthvipāla This is also supported by the archaeological testimony After comparing the style of sculptures of the *rangamaṇḍapa* and the *devakulikās* with that of those appearing on the outer walls of the Jaina temples at Jalor and Taranga, built by Kumārapāla, Shah has concluded that the *rangamanḍapa* of the Vimalavasahi was either rebuilt or newly added by Prthvipāla in circa 1204-06 V. S (1148 1150 A. D.)[27] Of course, while the sculptures (Fig 7) of the time of Vimalasāha are free and better proportioned, those of the time of Kumārapāla (Figs. 13, 14, 18-21) are slender and heavily loaded with ornaments From the architectural point of view, too, the pillars, ceilings and their ornamentations are indicative of this period[28] This is also corroborated by the inscriptional evidence A ceiling in the north portico of the *rangamaṇḍapa* contains a large image of Goddess Sarasvati accompanied by two artists inscribed as Sūtradhāra Kelā and Sūtradhāra Loyana, who are rightly identified by Shah with the chief architect and sculptor of the *rangamandapa* respectively[29] Dhaky has also found the names of these artists alongwith those of their father and three other artist-brothers in an inscription of 1202 V S (1145 A D) in *Devakulikā* 5, the purpose of which is to record the installation of the Kunthunātha image in the Vimalavasahikātīrtha[30] Another indication of the work of Prthvīpāla is observable in an inscription of V. S 1206 (1149 A D) found in *Devakulikā* 14,[31] wherein Prthvipāla is mentioned to have restored this temple. That the *rangamanḍapa* is a later addition is also known from the fact that when the temple was being repaired during recent years, there were found dark stone structures below the white marble pillars,[32] this indicates that originally the temple of Vimalasāha had a *rangamaṇḍapa* and Pṛthvipāla added the new *mandapa* by removing the old one, which had probably by that time decayed From all these evidences it seems certain that the *rangamanḍapa* was added by Prthvipala latest by 1150 A. D, the date when he restored this temple

Pṛthvipāla also built three staircases and three ceilings of the *mukhamaṇḍapa* located near the *rangamaṇḍapa* The arrangement of three staircases in the *mukhamandapa* is quite a late feature as it is not found in the Mahāvira, the Śantinātha and the Pārśvanātha temples at Kumbharia, and in the Neminātha temple at Kumbharia (1136 A D), where it is found, it is in a very undeveloped stage Another indication of their being late is that the elephants flanking the staircases are like those in the *hastiśālā* Moreover, the ceilings have much more similarities with those of the *rangamandapa* and the *devakulikās* than those found in the *mukhamanḍapa* Indeed, the panels of horse-riders and elephants and the representations of creeper medallions and Kinnar-couples at the corners of the ceilings are not met with in the *mukhamandapa*, although these are popularly shown in the *rangamandapa* and the *devakulikās*. Another indication of their being late is that the architraves towards the courtyard do not continue the *narathara* of the *mukhamanṇapa*, but instead show a band of lotus scrolls.

If these three bays were built by Prthvipāla, then what was the position of the *mukhamanḍapa* during the time of Vimalaśāha and later? Dhaky rightly points out that it was a *chacokī* (six bays), and Pṛthvīpāla converted it into *navacokī* (nine bays) by adding three more bays,[33] because by the 11th century A D the *mukhamandapa* of the Jaina temples of Gujarat had only six bays

The inscriptions record that Prthvīpāla also installed seven of the ten elephants in the *hastiśālā* in 1147 A. D[34] These inscriptions are engraved on the elephants themselves Two elephants were installed by Dhanapāla, the son of Prthvīpāla, in 1220 A D.,[35] and the remainder perhaps by some relative of Dhanapāla[36]

Prthvīpāla did not stop this philanthropic act here itself, but extended it by building some of the *devakulikās*, many others, however, were built by his relatives and other Jaina Śrāvakas This can be very well ascertained from an analysis of the inscriptions (39 in all) recorded on the images of the *devakulikās*[37] Five of these inscriptions are anterior to the time of Pṛthvīpāla.[38] This may suggest that the construction of the *devakulikās* started prior to the time of Prthvīpāla Did then they exist in the form of Caturvimsati Jinālaya, if not the Bāvana Jinālaya, in the time of Vimalaśāha ? It is hard to say anything definitely, for none of these inscriptions belongs to the time of Vimalaśāha. Further, the floral and geometrical designs on the pillars and pilasters, all of which are alike in form and design, the heavily ornamented doors, and the form and ornamentation of the ceilings, the latter having considerable likeness to those of *raṅgamandapa*, also hardly suggest an earlier date. However, if the dark stone ceiling near the main entrance is *in situ*, the possibility of their existence cannot be wholly ruled out. Dhaky, on the other hand, has remarked that originally the five images bearing these inscriptions were somewhere in the *mūlaprāsāda*, *gūdhamaṇḍapa* and *mukhamaṇḍapa*, and they were transferred here when Pṛthvipāla carried out its restoration[39]

Although none of the *devakulikā* inscriptions refers to Pṛthvīpāla as their builder, an inscription of 1144 A D. in *Devakulikā* 10 says that Daśaratha, the cousin of Prthvīpāla, installed the image of Neminātha in this cell with the consent of the latter[40] This is an indirect reference to suggest that since the *devakulikās* were built by Pṛthvīpāla, Daśaratha had to take permission of the latter to instal the image. Another reference is found in an inscription of 1145 A D. preserved in *Devakulikā* 5 wherein the names of Sūtradhāras like Kelā and Loyaṇa occur.[41] As we have seen above, these were the chief architect and sculptor of the *rangamandapa*, and they probably installed the image of Kunthunātha in this cell as a token of love to the faith of their patron, for they themselves were probably Vaisnava Three inscriptions, one in *Devakulikā* 34 and two in *Devakulikā* 45, all dated in 1245 V. S (1188 A D),[42] even mention the names of the persons who constructed these three *devakulikās* The remaining inscriptions only record the consecrating date and the name of the persons who installed the image Six of these images were installed by Dhanapāla, the son of Prthvīpāla, in 1188 A D,[43] which is the latest known date of the *devakulikā* images, and in which date the majority of images were also consecrated Thus it appears that the *devakulikās* were built between 1143 A D, the date recorded on an image (this is also the time when Kumārapāla ascended the Caulukya throne), and 1188 A D, the date after which the images were not installed

Lastly, we come to the *balānaka*. It is quite a late erection, as it was not in existence at the time when Hiravijaya visited this shrine in 1582 A. D This can be inferred from the *Hīrasaubhāgyakāvya* which describes the visit of Hiravijaya The text indeed refers to a flight of steps at the entrance of the temple and makes no mention of the *balānaka*[44]

MAHĀVĪRA TEMPLE AT KUMBHARIA

This temple is securely dated by an inscription engraved upon the pedestal of the principal image of the sanctum, replaced in V S 1675 (1618 A D) by a new one[45] The inscription runs "Om Samvat 1118 phalguna sudi 9 some ārāsanābhidhānasthāne tīrthādhipasya Virasya pratimā .... rajye kāritā. ....,"[46] i e 'on monday, the 9th day of the bright half of Phālguna, in Samvat 1118 (1061 A D), at a place known as Ārāsana, the image of Vira (Mahāvīra), to the memory of whom the place is sacred, was consecrated .'

This date also fits in well with the architectural and sculptural peculiarities of the temple. On plan and elevation the exterior and interior of its sanctum and *gūdhamaṇḍapa* generally resemble the temple of Vimalaśāha at Abu, but instead of a *phāmsanā* these are roofed by a *śikhara* and a *saṁ*-

varaṇā respectively Further, the domical ceiling of the *gūdhamandapa* carries eight bracket figures of Vidyādharas. These novel features in the Mahāvira temple, which become an essential element of the later Jaina temples, anticipate the Śāntinātha temple at Kumbharia, with which it has closest affinity. The sculptures of this temple also approximate those of the Vimalavasahi, but the angular modelling of their limbs pionts towards a late date The beautiful *samvaraṇā* (Fig 24) and the fine lattice ornament of the *caitya-gavākṣas* (Fig 23) on the *śikhara*, the latter of course reminiscent of those seen on the small shrines near the tank of the Sun temple at Modhera, are also indicative of this date.

The interior of the temple also bears some peculiar features The *devakulikās*, which occur in greater number in this temple, are only 22 in number, six of them even in the form of niches, although their number should be at least 24, as we get in a little later built temple of Śāntinātha at Kumbharia Again, they are tantalizingly plain The *raṅgamaṇḍapa* shows an octagonal arrangement of ornate pillars and a profusely carved domical ceiling with a large pendant (Fig 31) Such an arrangement of the *rangamandapa* almost becomes universal in all the later Jaina temples of Gujarat But the pillars are not provided by an attic system (Fig. 32), a practice very common in the later Jaina as well as Brāhmanical temples, even the Śāntinātha temple at Kumbharia, which is the closest successor of this temple, does not lack this characteristic Further proofs of the above date are furnished by the narrative scenes (Fig 24) displayed in the side bays of the *rangamandapa* Here each scene is carved in very pleasing relief The figures of the reliefs are bold and easily recognizable, for the scenes have not been complicated by the accessory figures The ornamental *pītha*, pillars and ceilings of the *mukhamandapa* bear resemblance to those of the Śāntinatha temple there, but the two-armed figures on the sixteen-sided section of the pillar-shaft, the composit depiction of acanthus and chain-and-bell on the round section of the shaft, the plain and undeveloped *khattakas*, the fine *nābhicchand* (Figs 29-30) and *padmanābha* (Fig 27) elements in the ceilings, and the round *mandāraka* ceiling (Fig 28) place it anterior to the Śāntinātha temple Another proof of this period is that the *ghatapallava* capitals (Fig. 26) topping the jambs of the northern door of the *gūdhamandapa* are conventionalised, although the same in the Sun temple at Modhera are represented in their perfect form The Mahāvira temple, therefore stands midway between the Vimalavasahi at Abu and the Śāntinātha temple at Kumbharia, and the date 1061 A D assigned to it befits well with the style of the temple

ŚĀNTINĀTHA TEMPLE AT KUMBHARIA

Stylistically, the Śāntinātha temple appears to be a close successor of the Mahāvira temple at Kumbharia The plan and the general arrangement of the two temples are exactly similar, but the Śāntinātha temple does not possess the *balānaka*, and the *devakulikās* are 24 in number, although the niche type of *devakulikās* is continued The *pītha* and *mandovara* of the sanctum and the *gūdhamandapa* of these temples are similar to each other, but the *śikhara* (Fig 36) in the Śāntinātha temple is neither squat nor heavy, and the *rathikās* at the base of the *śikhara* are flanked by balcony model, a feature commonly met with in the later temples Again, the *āmalaka* is clasped by a fillet, and the *caitya*-arches forming the lattice ornament of the *śikhara* are oval-shaped, losing thus the circular pristine form

The *pītha*, pillars and ceilings of the *mukhamandapa* (Figs 38-40) also show kinship to those of the Mahāvira temple but are somewhat improved in the present temple Here, the *pītha* is more ornate, as against the two-armed figures, here are noticed four-armed figures on the sixteen-sided section of the pillar-shaft, the chain-and-bell ornament on the pillar-shaft is independently shown, and instead of acanthus we find chain-and-bells alternating with tassels, an ornament which becomes very popular in the later temples, and the *mandaraka* element in the ceiling is correctly represented by making pointed *kolas* (Fig 40) Further, the ceilings bear some such characteristics as true *ardhapadma* motif, intersecting garland loops and Kinnar-couples at basal corners, which also establish its posterity to the Mahāvira temple, as these features are noticed for the first time in this temple and are frequently shown in the later temples A

band of balcony models in the ceiling is also indicative of a later date. The two *khattakas* of the *mukhamandapa* are more ornate and bear affinity to those seen in the Vimalavasahī at Abu, as these also have a *pañcaratha* moulded pedestal and are surmounted by a bell-roof

The disposition and decoration of the pillars and the ornamentation of the domical ceiling of the *raṅgamandapa* also resemble those found in the Mahāvīra temple, but here the pillars are relatively more stout and ornate, and they are provided with *uccālakas* (Fig 41), a feature so commonly met with in the later temples Besides, the accessory figures in the narratives (Fig 45) increase in number, making the scene somewhat complicated Compared to the *devakulikās* of the Mahāvīra temple, the *devakulikās* of this temple are more ornamental, as the lower part of the door-jambs in all the *devakulikās* is occupied here by a female pitcher bearer and a male attendent From the foregoing discussion it is therefore apparent that notwithstanding the close kinship to the Mahāvīra temple, this temple shows some advancement and hence posterior in date than the latter If the Mahāvīra temple was built in 1061 A D, the Śāntināthа temple may have been built about two decades later in circa 1081 A D Colour to this is also lent by numerous inscriptions hailing from this temple and recording this date, five of these inscriptions are engraved even on the cornices of the *devakulikās* [47]

PĀRŚVANĀTHA TEMPLE AT KUMBHARIA

On plan and in design it comes midway between the Mahāvīra and the Śāntinātha temples on the one hand and the Neminātha temple (1136 A D), also at Kumbharia, on the other The general arrangement of its plan is very similar to that of the Mahāvīra temple, but the presence of *nālamandapa* in place of *balānaka* brings it closer to the Neminātha temple which also contains this compartment. The *pītha* and *mandovara* of its sanctum and *gūdhamandapa* bear resemblance to those of the earlier two temples, but the domical ceiling of the *gūdhamaṇḍapa* contains three courses of *gajatālus* and hence looks perfect. The pillars in the *mukha maṇḍapa* and the *raṅgamandapa* are disposed in the same manner as we find in the Mahāvīra temple, but in ornamentation they differ considerably The pillars resemble those found in the Śāntinātha temple, but here they have a pedestal support and the dancers on the square section of the shaft are all four-armed (Figs 50-51) These two characteristics are also shared by the Neminātha temple. The *raṅgamandapa* dome of the Pārśvanātha temple also resembles that of the Neminātha temple in having two courses of *gajatālus* interspersed with a figural band and in the treatment of the *kolas* arranged on the principle of co-radial regression (cf Figs. 49 and 61) The *pītha* of the *mukhamandapa* is more ornamental than that seen in the earlier shrines, and the two *khattakas* are crowned by a multiple cusped *torana*-arch with a *lalitāsana* goddess in the centre, a feature hitherto absent but seen on the *bhadra*-niches of the Neminātha temple here itself and in the porticoes of the *raṅgamandapa* of the Vimalavasahī at Abu As regards the *devakulikās*, they are still 24 in number, but they are all of the cell-type and comparatively more ornate than those found in the earlier temples The central *devakulikā* (Fig 52) on each side is highly ornamental, this is a characteristic also noticed in the Neminātha temple A remarkable feature of this temple is that some of the ceilings in the *devakulikās* are decorated with lotus petal-and-bud ornament, this is a decorative motif which appears for the first time in this temple and becomes a popular representation in the later temples The Pārśvanātha temple, therefore, may have been built later than the Mahāvīra and the Śāntinātha temples but earlier than the Neminātha temple, and may plausibly be assigned to circa 1100 A D This date is also supported by inscriptions found in this temple, which record the dedication of images in the temple. The earliest of these inscriptions is dated in Sam 1161 (1104 A D),[48] the temple, however, may have been built a little earlier than this date.

NEMINĀTHA TEMPLE AT GIRNAR

From the *Raivatagirikalpa* we learn that the temple of Neminātha at Girnar was built by Sajjana, the Dandanāyaka of Saurashtra under Jayasimha Siddharāja, in V S 1185 (1128 A D)[49] Similar story is also narrated in the *Revantagirirāsu*.[50] The *Prabandhas* also credit Sajjana as the

builder of this temple [51] But only the main complex of the temple, viz *mūlaprāsāda* and *maṇḍapas* may be attributed to Sajjana, as we learn from the inscriptions found in this temple that all the *devakulikās* were added by Ṭhākura Sāvadeva and Jasahada in the memory of Ṭhākura Sālavāhana, on the 8th day of the bright half of Caitra, in V S 1215 (1158 A. D) [52]

The literary evidence is also supported by the architectural and sculptural peculiarities of the temple, which may be enumerated hereasunder

1. All the buttresses of the *mūlaprāsāda* and the *gūḍhamaṇḍapa* (Fig 54) are broken into planes
2. The *karna* and *pratiratha* of the *mūlaprāsāda* are not only equilateral but they also have the same proportion
3. The articulation of the *gūḍhamandapa* is made at the frontal *pratiratha* of the *mūlaprāsāda*, earlier this coupling has been made at the frontal *karna*
4. Between the *angas* are *konikās*.
5. The *kapota* of the *vedibandha* is decorated with *udgama* pattern
6. The *jaṅghā* has a *mañcikā* support
7. The *rathikās* at the base of the *śikhara* are flanked by *tilakas* and ornate balcony models
8. With the appearence of more subsidiary turrets the *śikhara* proceeds towards its perfection
9. All the *ghanṭās* of the *samvaranā* roof of the *gūdhamandapa* are crowned by *kalaśa* and *bījapūraka* (Fig 55)
10. The brackets of the pillar-capitals in the *gūdhamandapa* are made up of *makara*-heads with open mouth (Fig 56) This is a feature also found in the Ajitanātha temple at Taranga built during the time of Kumārapāla The Ajitanātha temple also owes the diagonal arrangement of the plan of its *gūdhamandapa* to this temple The two temples also show resemblance in the sculptures of the *śārdūlas* found depicted on the wall of the *gūḍhamandapa* of the Ajitanātha temple and in the dome of the *gūdhamandapa* of the Neminātha temple.
11. The *gajatālus* of the ceiling (Fig 56) are topped by more than one ornamental band

These features, some of which first make their appearence in this temple and some show advancement on those seen in the earlier temples, not only furnish us with an evidence to date it later than the Pārśvanātha temple at Kumbharia, but also establish its propinquity to the Neminātha temple at Kumbharia (circa 1136 A D.). This is clear in the latter temple by the presence of *mañcikā* below the *jaṅghā* and by the appearence of a wider buffer wall between the sanctum and the closed hall as the coupling here is made at the frontal *pratiratha*, and by their absence in the Pārśvanātha temple The sculptures of the temple also show closest resemblance to those of the Neminātha temple at Kumbharia This is clearly reflected from the grace and handsome poses of the Apsarā figures appearing in the *gūdhamandapa* dome of the present temple and on the wall of the *mūlaprāsāda* of the Neminātha temple at Kumbharia The architecture and sculpture of the two temples no doubt bring closer to each other, but the Neminātha temple at Kumbharia reveals some other features such as circular pendants below the *mañcikā*, *bharanī* above the *jaṅghā*, and *padmaśilā* built on the principle of coradial regression (Fig 61), which place it earlier than that at Kumbharia Thus the date 1128 A D preserved in the literary sources stands justified to this temple

NEMINĀTHA TEMPLE AT KUMBHARIA

According to the *Ārāsanīyanemicaityaprabandha*, this temple was built by Pāsila and its *mandapa* was added by Hānsī Bāi, and the consecration ceremony of the temple was performed by Devasūri in V S 1193 (1136 A D) [53] The *Paṭṭāvalīs* also inform that the image of Neminātha at Ārāsana was installed by Devasūri, who flourished from 1077 A D to 1169 A D [54] Two images in the temple, however, are dated in 1134 A D [55] It is, therefore, not unlikely if the temple was built in or before 1134 A D, but not before 1126 A D, the date of the Rājavihāra at Anahilapātaka, for it was after visiting the Rājavihāra that Pāsila built this temple at Ārāsaṇa [56]

The architecture and sculpture of the temple also agree with the above date On plan it bears the closest affinity to the Pārśvanātha temple at the same site, but in architectural and sculptural details it closely follows the Neminātha temple at Girnar Thus, the general arrangement of the buttresses of its sanctum (Fig 59) is similar to that of the Neminātha temple at Girnar, but here the buttresses show five to seven planes The two temples also agree in showing a *mañcikā* below the *jaṅghā*, with this difference that here it carries circular pendants underneath Further, the *gūdhamaṇḍapa* in these temples is articulated at the frontal *pratiratha* of the sanctum so that there is left wider space between the sanctum and the *gūdhamandapa* This is done by transmuting the frontal *karna* and *pratiratha* of the sanctum into a buffer wall The *pratiratha* being shorter in width, the buffer wall in the Neminātha temple at Girnar is narrow, while the same in the Neminātha temple at Kumbharia is wider and developed Lastly, the sculptures of Apsarās in the two temples show proximity in modelling, poses and drapery, but the figures in the present temple show a better proportion From these it is clear that this temple is a close successor of the Neminātha temple at Girnar, and the date 1136 A D provided by the literary tradition is in accordance with the architectural and sculptural peculiarities

This temple also reveals some other features which help us in ascertaining the chronology of the later temples

1 The *bhadra*-niches of the sanctum are deeply set
2. Above the *jaṅghā* occurs a new moulding called *bharanī* decorated with drooping foliage
3. The pilasters become highly ornamented
4. The images are both four-armed and six-armed
5 The *mukhamandapa* is landed up by three staircases.
6. The *kumbha* of the *khattaka*-pedestal shows representation of foliage on its shoulder, this is an ornament which becomes a popular depiction of the *kumbha* of the *vedibandha.*
7 The *padmaśilā* begins to appear in co-radial regression (Fig 61).
8. The platform on which the *devakulikās* rest runs all around the courtyard, but the *devakulikās* still cover only half of the court However, once the platform was built, it was but the next step to erect *devakulikās* all around

JAINA TEMPLE AT SEJAKPUR

The arrangement and disposition of the buttresses of its sanctum (Text Fig. 6 on page 157, Fig 66) are very similar to those of the Neminātha temple at Kumbharia, but in architectural and ornamental details it shows some advancement on the latter and appears to be a contemporary of the Rudramahālaya at Siddhapur built by Jayasimha Siddharāja in circa 1140 A D[57] Thus, while the shoulder of the *kumbha* of the *vedibandha* and the *kalaśa*, also of the *vedibandha*, in the Neminātha temple are plain, the same in the present temple are decorated with foliage and beaded garland-and-rosette design respectively. These ornaments are not seen in the earlier temples, although they are frequently shown in the later temples, the small shrines in the Rudramahālaya also bear these representations Unlike the two-course *varandikā* in the Neminātha temple, it has a triple *varandikā* consisting of two *kapotas* and a ribbed eave-cornice The architraves of its *gūdhamandapa* are as ornamental as those seen in the nave of the *rangamaṇḍapa* of the Neminātha temple, but the pillars, which show decoration on the upper half only, bear a goose-band on the shaft, an ornament also seen on the pillars of the Rudramahālaya The goose-band is conspicuous by its absence in the earlier shrines, but it becomes a popular motif of the shaft in the later temples The balcony models flanking the *rathikās* at the base of the *śikhara* also bear resemblance to those found in the small shrines of the Rudramahālaya. The general plan and the architectural and sculptural peculiarities of this temple also establish its contemporaneity with the Navalakhā temple at the same site, which is also dated about this time[58] From the above discussion it is apparent that this temple was built probably in the second quarter of the 12th century A D

ĀDINĀTHA TEMPLE AT SHATRUNJAYA

The literary tradition informs that Minister Vāgbhata caused the wooden shrine of Ādinātha at Shatrunjaya to be replaced by a stone temple in

V S 1211 (1154 A.D)[59] According to the *Prabhāvakacarita*, however, the temple was restored by Vāgbhata in V S 1213 (1156 A D) and its consecration was performed by Hemacandra[60]

Architecturally, this temple bears closest resemblance to the Ajitanātha temple at Taranga built by Kumārapāla in 1164 A D The importance of this temple lies in that it probably anticipates the Ajitanātha temple which is the grandest Jaina temple of our age. This may be clearly seen from the following features

1 Both these temples are erected on a grand plan and appears to be a royal erection
2. Unlike the earlier temples it displays seven members in the *vedibandha* of the sanctum, the additional member being the *ratnapattikā* placed above the *mañcikā* (Fig 68), this moulding is also noticed at the same position in the Ajitanātha temple but is followed by a *narapattikā*
3 The two temples also agree in having a square fluted *bharanī* clasped by drooping foliage above the *janghā* of the sanctum, although the generally accepted form of the *bharanī* during the period is the round one.
4 The *bhadra* niches of the sanctum are enclosed by a carved balustrade (Fig 69), the *bhadras* in the Ajitanātha temple, however, carry balconied window enclosed by more ornate balustrade
5 Like the Ajitanātha temple it also has a *saptaśākha* door frame in the *gūdhamandapa*
6 Its wall sculptures also approximate to those seen in the Ajitanātha temple, but they still show poise and are not as angular as those found in the latter temple (cf Figs. 71 and 78)

These features, some of which occur for the first time in this temple and some show change and advancement on the earlier temples, apparently indicate that this temple is the precursor in plan and ornamentation of the Ajitanātha temple at Taranga, and the date 1154 or 1156 A D provided by the literary tradition fits in well with the architectural and sculptural peculiarities

AJITANĀTHA TEMPLE AT TARANGA

From the *Vīravamśāvalī* we learn that the image of Ajitanātha at Taranga was consecrated in V S 1221 (1164 A.D).[61] That the temple was built about this time may also be inferred from the fact that the *Prabandhas* attribute its construction to Caulukya Kumārapāla (circa 1143-1172 A D)[62]

Burgess has suggested that the *śikhara* of this temple is of the usual style of the Gujarat temples and belongs to the 16th or a later century.[63] Sankalia opines that the temple does not retain much of the Caulukyan remains, except perhaps the plan of the temple[64] He further suggests that the *śikhara* is not an old one, for the photograph published by Burgess does not show the *caitya*-window ornament clearly, mere shape is not a sure guide[65] Saraswati, however, points out that the temple, in spite of the restoration carried out in the time of Akbar, seems to have retained its original form and design to a very great extent[66] In fact, Saraswati is justified in his statement, for the temple retains its original character The reason why the earlier authorities ascribed it a later date is that the entire *śikhara* had been covered with a thick coat of white lime during subsequent restoration But now it is exposed to view and shows the lattice ornament of *caitya*-window (Fig 72), which, as rightly pointed by Dhaky,[67] is of the usual 12th century type

On plan and in design it is very similar to the Neminātha temple at Girnar (cf Text Figs 4 on page 147 and Text Fig 7 on page 159), but it is loftier in conception and more elaborate in decoration Thus, like the Neminātha temple, it is a *sāndhāra-prāsāda* consisting of a *mūlaprāsāda*, a *gūdhamaṇḍapa* arranged diagonally to the *mūlaprāsāda*, and a *mukhamandapa* Its *mūlaprāsāda* resembles the Neminātha temple in the general arrangement of the buttresses, but here the *konikās* are prominent and gradually diminish in the *pītha*, and the balustrade of the balconied window on the *bhadras* is elaborately carved The two temples also agree in showing almost the same set of mouldings in the *pītha* and *mandovara* of the sanctum, but the Ajitanātha temple displays some minor mouldings in the *pītha* and two additional ones in the *maṇdovara*, namely a *ratnapattikā* on the top of the *vedibandha* and a square fluted *bharanī* clasped by drooping foliage above the *janghā*--these two mouldings bring it closer to the Ādinātha temple at Shatrunjaya,

to which the Ajitanātha temple largely owes in style and ornamentation Further, the *kumbha* of the *vedibandha* bear a diamond-and bead band on its shoulder, a feature also seen in the temple of Somanātha Phase III at Somnath built by Kumārapāla in 1169 A D. Its *śikhara* is the most developed one, for, besides *śṛngas* and *urahśṛngas* on the *śikhara* of the Nemināthа, this one shows *pratyangas*, *tilakas* and balcony models. The minute *caitya*-arches forming the lattice ornament of the *śikhara* are also indicative of a later date (cf Figs. 72) The buffer wall in the Neminātha temple is lodged over by a blind window, while in the Ajitanātha temple this takes the form of *śukanāsā* which is also noticeable in the later built temple of Sambhavanātha at Kumbharia While the *samvaraṇā* of the *gūdhamandapa* in the Neminātha temple is adorned with *kūtas* and *ghantās*, the same in the present temple shows only the *ghanṭās*, each crowned by a *kalaśa* and a *bījapūraka* (cf Figs 55 and 77) Unlike the *pañcaśakha* door in the Neminatha temple, here is found *saptaśākha* door One of the doorjambs is treated as *hamsaśākhā*, and the overdoor carries a cornice, these are late features and are found in the Vastupālavihāra at Girnar (1232 A D)

The dome (cf Figs 56 and 81) of its *gūdhamandapa* also shows kinship to the Neminātha temple at Girnar in having *makara*-brackets on the pillar-capitals supporting the dome, three successive *gajatālus*, and sixteen bracket figures of Apsarās athwarted the ceiling courses, but it shows some advancement on that of the Neminātha temple. Thus, while the *kolas* in the Neminātha temple are disposed on the principle of harmonial regression, here they are arranged in co-radial regression, a characteristic also shared by the Neminātha temple at Kumbharia (circa 1136 A. D). Again, unlike the beautiful and perfect Apsarā figures in the Neminātha temple at Kumbharia, here they are slender. A remarkable feature of the dome is that it carries sixteen *lūmās*, a characteristic also found in the *rangamaṇḍapa* dome of the Vimalavasahī at Abu built about 1150 A. D

The sculptures of the temple are also indicative of a later date. The images are both four-armed and eight-armed. Except for the Vimalavasahī (*rangamandapa* and *devakulikās*), none of the earlier temples is characterised by eight-armed images They have slender body and squarish faces and wear more than one necklaces, a series of beaded girdles, and a broad *katisūtra*, these characteristics are typical of the sculptures of this period

From the foregoing pages it is thus clear that the Ajitanātha temple at Taranga was built later than the Neminātha temple at Girnar, and its various characteristic features bring it closer to the Vimalavasahī at Abu (*rangamandapa*), Ādinātha temple at Shatrunjaya and the temple of Somanātha Phase III at Somnath, all built during the reign of Kumārapāla And therefore the date 1164 A D mentioned in the *Vīravamśavalī* is quite befitting the architectural and sculptural peculiarities of the temple

JAINA TEMPLE AT BHADRESHWAR

According to the current tradition, this temple was built by Jagadūśaha of Bhadreshwar,[68] who flourished in the middle of the 13th century A D But the *Jagadūcarita* of Sarvānandasūri tells us that Jagadū adorned this temple with the followings.[69]

1 He adorned the temple with gold pitcher and staff.
2. He built three *devakulikās* of white marble and a beautiful Aṣṭāpada
3. He installed 170 marble images of Jinas
4 He covered the image of Pārśvanātha with gold

Thus, it is clear that this temple was already in existence and Jagadū made only some additions to it Dhaky has suggested that the old portions of this temple belongs to the phase of maturity (early 10th century A.D),[70] but he does not say what are the old portions As we shall see just now there is nothing of this period

It is a full-fledged Jaina temple resembling on plan (Text Fig 8 on page 169) and in design the Jaina temples at Kumbharia and Abu. Thus, it reveals all the essential elements of plan we get in the Pārśvanātha and the Neminātha temples at Kumbharia, but shows advancement on both in the decoration of the *pītha* and *maṇḍovara* of the sanctum

(Fig. 83) and in the treatment of the pillars Another remarkable thing is that unlike the Kumbharia temples it is enclosed all around by a series of 48 *devakulikās* confronted with a colonnaded corridor, a feature quite unknown before the mid-12th century A D The presence of *devakulikās* all around the temple may also be seen in the Vimalavasahī at Abu and the Neminātha temple at Girnar, but here they are more evolved, as, unlike these temples, the exterior of the *devakulikās* in the present temple displays ornamental mouldings, sculptured walls and multi-turreted *śikharas* The only other temple characterised by such *devakulikās* is the Bāvanadhvaja Jinalaya at Sarotra, which was built slightly later than this temple The presence of three *bhittas* in the plinth, the decoration of the top *bhitta* by foliage, the occurrance of *ratnapaṭṭikā* below the *jadyakumbha*, and the decoration of *kumbha* by indented foliage and of *kalaśa* by beaded garlands and fine rosettes establish its contemporaneity with the Somanātha temple Phase III (1168 A D) at Somnath, as these traits are also seen in the latter temple, and therefore it is assignable to the third quarter of the 12th century A D The arrangement of three staircases in the *mukhamaṇḍapa*, the occurrence of goose-band on the pillars, the form of sculptures, and the minute *caitya*-arches forming the lattice ornament of the *śikhara* are features also indicative of this period Colour to this is also lent by numerous inscriptions hailing from this temple, which range in date from 1166-1178 A.D

BĀVANADHVAJA JINĀLAYA AT SAROTRA

Comparing the style of this temple with the other Jaina and non-Jaina temples Sankalia dates it in the 13th-14th centuries A D [71] On stylistic considerations Dhaky places it after the Lūnavasahi,[72] which was erected in 1231 A D But as we shall see just now, both these datings are untenable On plan it closely resembles the Jaina temple at Bhadreshwar and the Vimalavasahi at Abu, consisting thus of a *mūlaprāsāda*, a *gūdhamaṇḍapa*, a *mukhamaṇḍapa* of nine bays, a *rangamandapa* and a range of 52 *devakulikās*, but is entered through a porch enclosed by an ornamental balustrade, a characteristic not found in these as well as earlier Jaina temples (Text Fig 10 on page 173) Stylistically also it bears closest affinity to the Jaina temple at Bhadreshwar in the arrangement of the *devakulikās*, in the decoration of the *vedibandha* of the sanctum, and in the design and ornamentation of the pillars (Text Fig. 9 on page 172). The *antarapatra* of its *vedibandha* is adorned with diamond-and-double volute pattern, an ornament also appearing on this moulding in the Somanatha temple Phase III at Somnath The *kakṣāsana* pillars of its entrance porch also resemble those found in the Somanātha Phase III, but here they are more evolved Its ornamental type of pillars as well as the *kakṣāsana* pillars are elegant, and they do not show any indication of decline we get in the Harṣadmātā temple and the Nilakantha Mahādeva temple (1204 A D), both situated at Miani The temple also resembles the Lūnavasahi in the general arrangement of plan, in the form and ornamentation of the pillars and doors of the *devakulikās*, in showing a band of saw-tooth pattern on the pillar-shaft, in displaying an ornate balustrade enclosing the entrance porch (in case of Lūnavasahi such balustrade occurs in the lateral porches of the *gūdhamandapa*), and in having no partition walls in the *devakulikās*, but in details it varies and has not yet reached the the full maturity of the Lūnavasahi From these it appears that since the temple is more evolved than the Jaina temple at Bhadreshwar and has many things in common with the Lūnavasahi at Abu, it was built probably in the late 12th century or beginning of the 13th century A D

PARŚVANĀTHA TEMPLE AT GHUMLI

Stylistically, this temple bears kinship to the better known Navalakha temple at the same place This is apparently indicated from the fact that the brackets of the pillar-capitals have the same whimsical variety of sculptures as those of the Navalakhā temple [73] Some of these sculptures such as *kīcaka*, *kīrttimukha*, etc , may also show resemblance to those of the Bāvanadhvaja Jinālaya at Sarotra Since the Navalakhā temple is assigned to the beginning of the 13th century A D,[74] this temple may also belong to the same period This is also attested by the physiognomy, the arrangement and style of *dhotī* and the *parikara* of the Pārsvanatha image (Fig 88) in this temple, which are compara-

ble to those of the *kāyotsarga* Jina images found intact in the Meru tower of the *hastiśālā* of the Lūnavasahī at Abu

LŪNAVASAHĪ AT ABU

According to the temple-*praśasti*, this temple was built by Tejapāla for the spiritual merits of his wife Anupamādevi and his son Lāvanyasimha, and its consecration was performed by Vijayasenasūri of Nāgendragaccha on Sunday, the third Phālguna Vadi of V. S 1287,[75] corresponding to Sunday, the third March of 1231 A D.[76] The *Praśasti* reveals that at the time of consecration the temple was complete in its entirety, viz. sanctum with its *maṇḍapas*, *hastiśālā* and *devakulikās* But an analysis of inscriptions found in the *devakulikās* clearly shows that the *devakulikās* were incomplete and were erected by Tejapāla as well as by other Śrāvakas between 1230 and 1236 A D [77] Similarly, the two *khattakas* in the *trika* (*mukhamaṇḍapa*) were built by Tejapāla for the spiritual welfare of his second wife Suhadādevi in V. S 1297 (1240 A.D) [78]

VASTUPĀLAVIHĀRA AT GIRNAR

The temple is precisely dated on the basis of inscriptions engraved on its doorways Six in number all of these inscriptions inform that Vastupāla built this temple for the increase of merits of his own and his wives Lalitādevi and Sokhu on Phālgun Sudi 10, V S 1288 (1231 A. D) [79] A stone slab behind the temple bears another inscription which describes the temple thus : "In V S 1288 (A. D. 1231) in the month of Aśvina, dark fortnight, 15th day, Monday, the great minister Vastupāla built, for his own good, a temple of Ādinātha of Śaruñjaya adorned with another temple of the prosperous Kapardi Yaksha at the back. In front of this, to the north-west, he built, for the good of his dutiful and illustrious wife Lalitā Devi, a temple of Sammetaśikhara adorned with (images of) 20 Jinas So also to the south (of this) he constructed, for the good of another illustrious wife Sokhu, an Aṣṭāpadaprāsāda adorned with (images of) 24 Jinas "[80] Although there is difference of few months between the two inscriptions, they are unanimous in that the temple was built in V. S. 1288 by Vastupāla. The literary tradition also credits Vastupāla to have erected this temple [81]

SAMBHAVANĀTHA TEMPLE AT KUMBHARIA

It shows closest kinship to the Lūnavasahī at Abu This is evident from the following features appearing on theses temples

1 The *prākāra* has projections against the lateral entrance porches of the *gūdhamandapa* (Fig 110) This is a feature neither found earlier nor later
2 The overdoor of the *gūḍhamaṇḍapa* door is adorned with miniature *śikharas* (Fig 112). This is a characteristic found only on these two temples
3 There are portrait sculptures of the donors In point of similarity among these sculptures it may be pointed out that the male figures in both the temples wear a beard
4 The door-jambs and pilasters are ornamented so much so that they look like a diaper work
5 The poses, slender form, and thin and angular modelling of the sculptures are alike

From the above characteristics we may, therefore, deduce that it is akin to the Lūnavasahi in architecture, sculpture and ornamentation, and, like the latter, is assignable to the second quarter of the 13th century A D This is also corroborated by the perfact rendering of the *śikhara* and the minute and complicated form of *caitya*-arches forming its lattice-ornament (Fig 110)

JAINA TEMPLE AT MIANI

About the date of this temple Cousens opines that is was designed by the same architect who did the Nīlakaṇṭha Mahādeva temple (1204 A D.) standing nearby [84] Of course, the representation of convex-sided half diamond on the *kumbha* of the *vedibandha*, the square *bharaṇī* above the *jaṅghā* and the lattice of *caitya*-arches over the *śikhara* associate its contemporaneity with the Nīlakaṇṭha Mahādeva temple, but, at the same time, the temple reveals certain othe features which do not favour the above dating. Thus, while the *aṅgas* of the *tryaṅga* sanctum

in the Nīlakaṇṭha Mahādeva temple are broken into five or seven planes, the same in this temple are having only three planes. Unlike the elaborate and ornamental *pīṭha* of the sanctum in the Nīlakaṇṭha Mahādeva temple, the *pīṭha* in this temple is simple and shows atop it a fillet carved with diamonds, a moulding noticed in the same place in the Vastupālavihāra at Girnar In contrast to the ornate and sculptured *jaṅghā* in the Nīlakantha Mahādeva temple, it has a featureless *jaṅghā*, and its *bhadra*-niches are crowned by short *udgamas* and hence show a decline While the *rathikās* in the Nīlakantha Mahādeva temple contain figure sculptures and are flanked by fine balcony models, the same in the present temple depict large diamonds and are flanked by niches, also containing diamonds Lastly, unlike the ornate pillars in the Nīlakaṇṭha Mahadeva temple, the pillars (Fig 113) in this temple are quite plain From the above discussion it is clear that in spite of some similarities the two temples stand quite apart from each other in architecture as well as in ornamentation, and it would not be justified to say that this temple was built by the same architect who designed the Nīlakantha Mahadeva temple, for he (architect) is not expected to produce two kinds of work at one place and time

Architecturally, it also differs from its immediate predecessor and marks a decline on that In point of kinship it closely resembles the latest Jaina temple of our period, viz the Mahāvīra temple at Kanthkot, in the treatment of the pillars, in the ornamentation of the architraves, and in the design and ornamentation of the domical ceiling of the *gūdhamandapa* (cf Figs 116 and 119) The temple, however, still retains some old features such as the four-fold division of the pillar-shaft, the brackets of the capitals carrying *kīcaka*, *kīrttimukha*, etc, the *bakulamālās* set up between the jambs, and the projected cornice over the door-lintel (Figs 114-115), all of which suggest a date slightly earlier than the Mahāvira temple at Kanthkot Since the latter is datable to 1280 A D, this one may reasonably be assigned to the third quarter of the 13th century A. D.

MAHĀVĪRA TEMPLE AT KANTHKOT

The inscriptions engraved on the pillars and pilasters of the *mandapa* of this temple reveal that the temple was built by Āmradeva's four sons, viz Lākhu, Sohi, Soda and Pāsila, who, on the evidence of the *Jagadūcarita*, are identifiable with the uncles of the celebrated Jagaḍūśāha of Bhadreshwar [83] One of these inscriptions bears the date 1340, and another 132, though the reading of these dates is not certain [84] Burgess reads one of these dates as 133 and suggests that the temple was built about 1280 A D [85] Burgess' reading is also endorced by Bhandarkar [86]

This is also attested by the following features of the temple

1 The upper fascia of the architraves is decorated with saw-tooth pattern instead of the usual diamonds This ornament is typical of this period and may be seen in the contemporary Mādhav Vāv at Wadhwan [87]
2 The short and widely spaced ribs of the *gajatālus* (Fig 119) look unpleasent and hence mark a decline
3. The pillars (Fig 118) are not only plain but they also do not carry the usual four sections on the shaft, this definitely shows a decline in the style.
4 The *kalaśa* of the *vedibandha* of the sanctum (Fig 117) is overburdened with beaded garland-and-rosette design, such richness of the *kalaśa* becomes a dominant characteristic of the temples of the subsequent centuries
5 The ossification of the figure sculptures, which was to become a distinguishing feature of the subsequent temples, may be clearly noticed

Therefore the date 1280 A D assigned to it seems to be quite plausible

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CHAPTER V

SCULPTURE AND ICONOGRAPHY

The Jaina temples of Western India are rich in sculptures and decorative patterns, particularly in the interior In iconography also the images of the Jaina temples are rich Here, however, we do not aim at describing the sculptural forms and iconographic features at great length but only to the extent they help us in ascertaining the chronology of the temples and in tracing the evolution of their architecture

SCULPTURE

The sculptures of the Jaina temples of our region may be divided into eight broad categories. The first category includes the sculptures of the Jinas to whom the temples are dedicated Besides those worshipped in the sanctum, *mandapas* and *devakulikās*, they occur on the *lalāta* of the door-lintel, on the ceilings, and rarely on the *śikhara* and pillars Executed completely in the round or high or medium relief they are seated in *padmāsana* with the body erect and the hands held in *dhyānamudrā* (Fig 6) In the standing attitude they are always represented in the *kāyotsarga* posture (Figs 3, 47, 88) Except for a diaphanous *dhotī* and an *uṣṇīṣa*, or beaded girdles, *urujālaka* and *kaṭisūtra*, which are conspicuous only in the standing attitude, their body is bare The representation of drapery is in agreement with the Śvetāmbara tradition, as the Digambara images are always made sky-clad They generally have a parasol over the head and a *parikara* decorated with attendant figures, *caurī*-bearers, elephants, *makara*, trumpeters and Māladharas. Sometimes the *parikara* displays figures of subsidiary Jinas, and according to the number of Jina figures appearing on it, it is called *tritīrthī*, *pañcatīrthī*, *covīsī* and so on of such and such Jina. In case of Pārśvanatha the parasol is formed of snake-hood From the aesthetic point of view the Jina images are the least attractive sculptures of the Jaina pantheon, and except for the *parikara* we notice little differences in their form Almost all the Jina images have squarish facial features, columnlike limbs and langurous appearence of form, and hence are of little importance to trace the evolution of the temple-style Another drawback of the Jina images, now preserved in the temples, is that they often do not belong to the original temples but were installed from time to time, mostly during subsequent restorations

The second category consists of narratives (Figs 17, 21, 34, 45, 101, 102) which include *pañcakalyāṇakas* (five auspicious events in the life of a Tīrthankara, viz *Cyavana*-descent from heaven, *Janma*-birth, *Dīkṣa*-initiation into monkhood, *Kevalajñāna*-attainment of right or perfect knowledge, and *Nirvana*-death) of the Jinas, their *upasargas* and *bhavāntaras* (life scenes), parents of 24 past, present and future Jinas, Ācārya with disciples, Ācāryas giving religious discourse in front of the Caturvidhasamgha, Giranāratīrthavatāra, birth of Krsna, story of Ārdrakumara, fight between Bharata and Bāhubali, Krsna subduing the snake Kāliya, Samudramanthana scene, Krsna in Gokula, etc The narratives are found only in the temples at Kumbharia and Abu In the beginning the scenes are carved in high relief, and the figures therein show poise and movement To facilitate the visitors the scenes are provided with appropriate legends in the Mahāvīra and the Śāntinātha temples at Kumbharia But as the time goes on, the reliefs become shallow, the sculptures show stiffness and the accessory figures increase in number, the legends are minimised and at last given up

The third category comprises images of gods and goddesses, including Yakṣas and Yakṣīs (Figs 14,85,104) of the Jinas, Vidyādevīs (Figs. 13,18, 19,44), *dikpālas* (Fig 71), Pratihāras, Vināyaka, Sarasvatī and Lakṣmī (Fig 20). These images are found on the *pīṭha*, *maṇḍovara*, *śikhara*, door-

frame, pillars, pilasters and ceilings In the corridor ceilings of the Vimalavasahī at Abu are also seen the images of *mātṛkās* with Ganeśa and Vīrabhadra, and the Nṛsiṁhāvatāra of Viṣṇu (Fig. 21); and on the doorjambs of the Śāntinātha temple at Kumbharia appear the river goddesses Gaṅgā and Yamunā These sculptures are carved almost in the round or high or medium relief and are easily distinguishable from the ordinary human figures by their respective cognizances and attributes. Their divine character is also reflected in that they generally have more than two arms and are seated in *padmāsana* or *lalitāsana* While standing they are shown in the *dvi-bhanga*, *tri-bhanga* or *ati-bhanga* attitude At many places they are depicted in the dancing attitude (Fig 75) They wear *karandamukuta* (sometimes Cakreśvari is shown wearing a *kirītamukuṭa*), circular earrings, multi-stranded beaded garlands, armlets, wristlets, beaded girdles secured by fillets, *kaṭisūtra*, *urujālaka* and anklets Sometimes they put on a scarf which passes on the shoulder and is held by the arms. The scarf forms a fold across the thigh At times the girdle is decorated with scrolls, and in its centre, below the navel, appears a *kīrtimukha* spewing the *katisūtra* While standing they often wear a long garland which resembles the *vaijayanti* worn by Viṣṇu The goddesses also wear necklaces with *urasūtra* and a *kucabandha* The images are generally framed between two segmented circular pilasters crowned by an *udgama* or arch pediment The arch pediment is plain or carved with flamboyant pattern Sometimes the arch is formed of lotus scrolls issuing from the mouth of a *kīrtimukha* The upper half of the pilasters is flanked on the outer side by a *siṁhavyāla* on elephant and a *makara* The images of Vidyādevīs have also been employed as bracket figures in the big domical ceiling of the *rangamaṇḍapa* of the Vimalavasahī and the Lūṇavasahī at Abu. The stelae of these bracket figures are composed of boughs All these images strictly follow the iconographic scriptures and hence look very formal.

The fourth category consists of Apsarās (Figs. 56, 81). They are executed in the round or high or medium relief and account for the finest sculptures that adorn the Jaina temples of Gujarat They occur on the walls, pillars and ceilings On the walls they are represented as independent figures on the *koṇikās* and the *salilāntaras* and as attendant figures flanking the gods and goddesses In the ceilings they are depicted as bracket figures leaning upon the stelae of boughs. On the pillars they are independently shown in the usual frame. They wear the same sort of dress and ornaments as are noticed in case of the goddesses, but the *karandamukuta* and the long garland are conspicuous by their absence The hair is dressed and bedecked with jewels; at times it is done in a bun. The Apsarās are invariably shown as handsome damsels, with grace and charm. As celestial damsels they are depicted in various poses of dance Apart from the dancing poses, they are represented as disrobing their lower garments to emphasize nudity, carrying lotus, knife, pitcher, etc, looking into mirror, tying anklets, touching breasts, or playing on some musical instruments. From their heavy buttocks, slim waist, prominent breasts and coquetting appearence it appears that the sculptors have taken great care in their execution But compared to the Apsarās of Khajuraho and Bhuvaneśvara, these are inferior, and the charm and glamour which are so characteristic of those places are lacking here

The fifth category pertains to Vidyādharas (Figs. 33, 98), Kinnaras and Naigameṣin Vidyādharas are represented like human beings, while the other two are composite figures Naigameṣin has the body of a human being and the face of a goat According to the Śvetāmbara tradition, he transferred the embryo of Mahāvīra from the womb of Brāhmaṇī Devanandā to that of Kṣatriyāṇī Triśalā. As regards the Kinnaras, their lower half is like a bird, while the upper half corresponds to human being From the navel of the Kinnaras issue floriated creepers which form their tail All the sculptures of this group are worked out wholly in the round or high relief and occur on the ceilings The figures of Vidyādharas also occur on the pillars and door-lintel In the Ajitanātha temple at Taranga Vidyādharas also appear on the eave cornices of the walls. In the ceilings the Vidyādharas and Naigamesin are represented as bracket figures, whereas the Kinnaras occur on the basal corners of the domical ceilings and on the frame and courses of the other ceilings The Vidyā-

dharas and Kinnaras are also shown on the stelae of the gods and goddesses These figures wear almost similar dress and ornaments as we get in case of the Apsarās, but the Kinnaras have the bare body. As denizens of the air they are always shown as hovering in the sky The hovering posture of Vidyādharas and Naigameṣin is indicated by bending one of their legs at the back like a ploughshare Their fluttering scarves also show movement and flight They carry garlands, lotus, pitcher, fly-whisk and knife, or play on some musical instruments The Kinnaras, however, are generally shown in couples embracing each other or playing on some musical instruments. All the figures have the appearance of young boys, and on aesthetic plane they approximate the Apsarā figures

The sixth category includes secular sculptures which comprise miscellaneous themes pertaining to musicians and dancers, attendant figures and *caurī*-bearers (Figs 7, 18, 20), fighting scenes, procession of warriors, king and his retinue, Jaina Munis, teacher and disciples, *mithuna* scenes and amorous couples, milk churning scene, etc The amorous couples are represented right above the Apsarā figures on the walls of the Neminātha temple at Kumbharia and the Ajitanatha temple at Taranga, and on the ceilings of the Jaina temples at Abu In aesthetic quality the amorous couples also approximate the Apsarā figures The dancers and musicians, occurring on the pillar shafts and ceilings, are also handsome sculptures The various reliefs of this group are found on the *narathara* and the ceilings, and on aesthetic plane they correspond to the narrative scenes referred to above.

This category also includes the portrait sculptures of the Śrāvakas, Śrāvikās and Ācāryas The portrait sculptures (Fig 106) are found only in the Vimalavasahī and the Lūnavasahī at Abu and in the Sambhavanātha temple at Kumbharia These sculptures are the effigies of the donors of the temples and their relatives and religious preceptors Carved wholly in the round or high relief they are represented in the standing attitude, or riding on elephant or horse. From these sculptures we can have an idea about the dress and ornaments worn by the people of those days. The men wore a long beard and moustache, beaded garlands, bracelets and armlets. The lower garment consists of a short *dhotī* reaching upto the knees and gathered in the centre below the navel; the end of the *dhotī* hangs down between the legs But for an *uttarīya* which is thrown round the shoulders and held by the arms, the upper half of the body is left bare. The long narrow forehead bears an *urṇā* and the hair is well dressed. The garment while riding on horse or elephant consists of crown like headdress, a long tight-fitting coat, an *uttarīya* and pointed slipper.

The women put on a *kucabandha* and an upper garment which seems like a modern *odhanī*, covering part of the lower garment, back and head upto the forehead The lower garment seems to be a *dhotī* whose folds are tastefully arranged in parallel rows, it is wrapped round the waist and gathered in the centre below the navel, and its end reaches to the ankles As regards ornaments, they wear circular earrings, two or three necklaces, wristlets, bangles, anklets, and an *urṇā* on the forehead One of the necklaces consists of coins, another type shows a long three-stranded necklace of pearls.

The Śvetāmbara Jaina monks wear a *colapattaka* and a shawl stretched transversely across the chest, and carry an *ogho*

All these portrait sculptures are very poor in workmanship. Compared to the other images they are stocky and stiffened. Their facial features are similar to one another, and unless there is a legend it is very hard to make any distinction between them.

The seventh category comprises the sculptures of animals and birds, which include, besides the figures of *kīrttimukhas*, *nagas* and *vyālas*, those of elephants, horses, lions, geese, *makaras*, etc These sculptures have been employed to beautify the temples The *kīrttimukha*, the face of glory, is a very popular depiction in the Jaina temples of Gujarat. Executed in high or medium relief the *kīrttimukhas* in all the instances show the head of a lion with the mouth spewing creepers. The face is a stylized one; it has goggle eyes and horns on the head. The *kīrttimukhas* are shown in their individual form as well as in bands In the latter

case they are alternating with tassels formed of beaded chains issuing from the mouth of the *kīrttimukhas* themselves The *kīrttimukhas* also serve an architectural purpose when they are employed as bracket figures on the pillar-capitals Some sculptures of the *kīrttimukhas* are of great artistic merits, mention may be made here of those found at the basal corners of the *rangamaṇḍapa* dome in the Jaina temples at Kumbharia

The *śārdūlas* or *vyālas* are fabulous beasts represented as horned lions. Executed in the round or very high relief they are generally shown at the outer flank of the pilasters of the *parikara* Here they are represented in small sizes In the Neminātha temple at Girnar they are portrayed as bracket figures in the dome of the *gūḍhamandapa* (Fig 56), and in the Ajitanatha temple at Taranga they appear on the walls of the *gudhamandapa* In both these temples the *śārdūlas* are shown in large sizes The *śārdūlas* are also seen in a corridor ceiling of the Vimalavasahi at Abu The *śārdūlas* are popularly depicted in the Jaina temples of Gujarat, but they did not acquire as much popularity as we notice in case of the *kīrttimukhas*

The *nagas* have the body of a snake and the face of a human being They occur only on the ceilings of the Pārśvanātha temple at Kumbharia and the Vimalavasahi at Abu In the Parśvanātha temple their tiny figures are seen on the points of the *kolas* of the *gudhamandapa* dome, while in the Vimalavasahi they are depicted in coils in one of the ceilings of the east portico of the *rangamandapa* Their latter form got much popularity during later times, e g in the Jaina temple at Rāṇakapura (Rajasthan)

The *makaras* with floriated tails occur on the arches, brackets and *parikara*, geese in rows appear on the pillars and ceilings, lions are shown on the ceilings and the *samvaranā*, and elephants occur on the *pītha*, *śikhara*, roof, ceiling and in the *hastiśālā* The *makaras* fulfil an architectural purpose when they are employed as bracket figures on the pillar-capitals The whole block of the *pranāla* is always treated as a figure of *makara* with open mouth (Fig 79) Elsewhere the *makara* is depicted as a decorative figure

The lions occur in rows in the ceilings, here they are generally shown in profile On the *saṁvarana* they appear on the four ridges (Fig 77) Carved wholly in the round they are depicted here as sitting on their hind legs

The elephants occur in rows on the *pīṭha* and ceiling Here their profile and front parts are shown in high relief When the elephants appear at the basal corners of the ceiling, two elephants are depicted as lustrating a lotus plant On the *śikhara* their front part is depicted in the recesses When they occur at the corners of the roof they are carved wholly in the round and are represented in the walking attitude The elephants in the *hastiśālā* of the Vimalavasahī and Lūnavasahi at Abu are executed of huge blocks of marble These elephants, particularly those in the Lūnavasahī (Fig 103), are heavily loaded with ornaments, are well polished, and are rare pieces of art. In the Vimalavasahi at Abu the elephants are also seen on either side of the stairways leading to the *mukhamandapa* and *gūdhamandapa*

The animal sculptures in the form of *kīrttimukhas* are seen as early as the Ādinātha temple at Vadnagar Subsequently, they gained much popularity, as all the Jaina temples of the period preceding the mid-12th century A D contain animal sculptures The Vimalavasahi at Abu is the last Jaina temple to show the largest number of animal figures and the maximum varieties in their forms Afterwards they decrease in number, and by the time of the Lūnavasahi at Abu they are mostly replaced by the geometrical and vegetal patterns Subsequently, they are rarely seen, this can be very well observed in the Jaina temple at Miani and the Mahāvīra temple at Kanthkot

The eighth and last category consists of floral, vegetal and geometrical designs These comprise scrolls, creepers (Fig 10), lozenges (diamonds), and flowers of lotus, *campaka* and *mandāraka* These also add to the sculptural wealth of the Jaina temples of our region In the earlier temples these patterns appear in bold and pleasing relief, but with the lapse of time they become minute and artificial. Another notable thing about them is that in the earlier temples such as the Vimalavasahi at Abu, they do not compete the figure sculptures in number and variety, but in the later temples such as the Lūnavasahī at Abu they get the upper hand

and substitute even the figure sculptures In the Lūnavasahī these patterns show the maximum varieties and reached their perfectness

The sculptural art of the Jaina temples of Gujarat begins when the style has almost become conventionalised. The plasticity of rounded form, which was the chief characteristic of the Classical art, is replaced by sharp edges and pointed angles, with emphasis on vertical, horizontal and diagonal The curves of the limbs and body that had so long been convex turn into concave The sculptures are now fashioned in accordance with difinite artistic norms and iconographic standards The whole process becomes mechanical, and the artists seem to be just the sculptors or architects working for the devotees who happened to be their patrons, for they have no scope for delineating their inner experience These features are more felt from the late 10th century A D, for the *kīrtimukhas* (Fig 1) in the *grasapattī* of the Ādinātha temple at Vadnagar are still vigorous and amply reveal the Classical flavour But as the time goes on the sculptures become more and more rigid and reveal a petrified plastic movement

The sculptures of the early 11th century are full of life, although emphasis on angularity is stressed They do not aim at the heaviness of limbs as we find during later times This is clearly reflected in an exquisitely carved figure of female *caurī*-bearer found in the *hastiśālā* of the Vimalavasahi at Abu The sculpture (Fig 7), originally constituting a bracket of the *torana*-pillar, is made of white marble and is now preserved in the office of Sheth Anandji Kalyanji Pedhi, Ahmedabad

From about the mid-11th century a decline in the quality of sculptures sets in. This is apparently indicated from the bracket figures of Vidyādharas found in the dome of the *rangamandapa* of the Mahāvīra (Fig 33) and the Śāntinatha temples at Kumbharia, and from the figures of goddesses and dancers appearing on the pillars and ceilings of these two temples and the *mukhamaṇḍapa* of the Vimalavasahi at Abu Owing to the angular modelling and the concave assent of the back, the movement of the plastic body is stiffened here They wear suitable dress and ornaments but the *kaṭisūtra* is very thin The legs of the dancers are fashioned like a bow, and at many places the lower part of the body is represented in three-quarter view The vigour is shown by throwing the body forward An important feature of these sculptures is that the pilasters of the frame are generally topped by circular capitals, and the foliage capital which becomes very conspicuous during later times is rarely met with

During the 12th century A D which roughly coincides with the reigns of Siddharāja and Kumārapāla, particularly the latter, the tendency of making squarish faces, long pointed noses, big long eyes, prominent chin and linear forms is started This shows decline in sculptural quality The decline is also evident from the weak rendering of limbs The sculptures are now overburdened with jewels and ornaments On the whole the appearance is rigid The images appear to be fashioned according to the *laksanas* and *lāñchanas*, with strict adherence to iconographic scriptures

The sculptures of the period of Siddharāja (early 12th century), however, are elegant in proportions and stand in ease This is evident from the wall sculptures of the Neminātha temple at Kumbharia (Fig 59) But still noteworthy are the Apsarās represented on the walls of this temple The bracket figures of Apsarās (Fig. 56) in the dome of the *gudhamandapa* of the Neminātha temple at Girnar, however, are not very different from the conventional Nāyikās and resemble on aesthetic plane the Vidyādevis represented as bracket figures in the *rangamandapa* dome of the Vimalavasahī at Abu

The sculptures of the Kumārapāla phase are elongated and slender Generally, they wear a series of beaded girdles, a broad, flattened *kaṭisūtra* of beads and jewels, more than one necklace with *urasūtra*, and a long three-stranded beaded garland Even the Apsarās have also suffered from these traits Take for instance the Nrsimhāvatāra of Visnu (Fig. 21) carved in a corridor ceiling of the Vimalavasahi at Abu. Here the body of Nrsimha is thrown forward in an attitude of utmost vigour, but due to the concave rendering of the back, this pose has no artistic reality Similar instances can be seen on the walls of the Ādinātha temple at

Shatrunjaya (Fig. 71) and the Ajitanātha temple at Taranga (Figs 74-76, 78, 81) Although the sculptures of this period do not show the poise and balance we notice in the Nemināthа temple at Kumbharia, they are not as slender as those noticed in the Lūnavasahī at Abu

During the early 13th century the sculptures of the Jaina temples of Gujarat reached their maturity They are given almost a metallic finish (Figs. 95, 98, 104) At times the sculptures are provided with landscape (Fig. 104) In physiognomy, however, they show further decline They are tall with tapering legs, and their arms are thin and slender Monotony prevails everywhere The images are nothing but an object of worship or embellishment The wall-sculptures (Fig 108) of the Vastupālavihāra at Girnar, and the large-sized images in the corridor ceilings and the sixteen Vidyādevīs (Fig 95) in the *rangamaṇḍapa* dome of the Lūnavasahī at Abu can be cited here as examples of this phase

In the latter half of the 13th century the sculptural peculiarities of the Solankī period are continued to some extent, but they are in a degenerate state This is clearly observed in the sculptures of the goddesses appearing on the doorjambs of the Jaina temple at Miani (Figs 114-115), and in the bracket figures of Vidyādharas (Fig 119) in the *gūdhamandapa* dome of this temple and the Mahāvira temple at Kanthkot

Apart from the sculptures, there are certain decorative motifs which appear from time to time and give us ample evidence to trace the evolution of the style.

Caitya-arch

This is a very common representation in the Jaina temples of Gujarat The motif seems to be derived from the Western Indian caves where it is carved in the form of a *caitya*-window. In the caves it fulfils an architectural need, but here it is used as a purely decorative motif It is depicted in its individual as well as collective form In its individual form it is noticed on the *pītha* mouldings and the pillars, while in the collective form it occurs on the pediments and the *śikhara.*

In the pre-Solankī Jaina temples such as the Ādinātha temple at Vadnagar, the *caitya*-arch is circular in shape and resembles the *caitya*-window of the Western Indian caves, although with the presence of two volute like flourishes on its sides the stylisation in its form has started In the Solankī Jaina temples the *caitya*-arch becomes complicated Its circular form turns into an oval-shaped trefoil arch, and sometimes a diamond is also put in it In the early temples of the Solankī period the *caitya*-arches are bold and carved in pleasing relief This may be seen in the lattice ornament of the *śikhara* of the Mahāvīra temple at Kumbharia (Fig 23) But as the time goes on the *caitya*-arches become minute and complicated, and their circular from becomes oval-shaped and elongated and looks unpleasant

Lotus petal-and-bud

This ornament consists of pointed lotus petals alternating with stalks carrying buds It is depicted on the ceilings in the single as well as double band In the latter case the lower band is always smaller than the upper one This motif occurs for the first time on the ceiling slab of the *gūdhamandapa* dome of the Vimalavasahi at Abu Here it forms the corolla of a full-blown lotus flower The motif also makes its appearence on the underside lotus medallions of the architraves of the *mukhamaṇḍapa* of this temple But as an ornament of the ceiling courses it first occurs on the corridor ceilings of the Pārśvanātha temple at Kumbharia. Here one full course is treated as *padma* (cyma recta) adorned with two bands of this ornament. Subsequently, it is noticed in the Neminātha temple at Kumbharia, Vimalavasahī (*rangamandapa* and corridors) at Abu, the Ajitanātha temple at Taranga (Fig 80), and the Lūnavasahī at Abu (Fig 100). In the Neminātha temple at Kumbharia more space is alloted to this motif, as it occurs in single band on three *padma* courses of the two ceilings In the Vimalavasahi at Abu it is frequently shown in double band on the *padma* courses Here it occurs not only in the cyma recta form but also in the cyma reverse order Though the motif is occasionally seen in the Ajitanātha temple at Taranga, it shows advancement on the earlier temples in that it is represented both in the single and double

bands, and appears even on the *karnadardarikā* and the rectangular slabs enclosing the ceiling

The motif sees its brightest days in the Lūna vasahī at Abu. This is evident not only from its frequent occurrences on the ceiling courses and the *kaksāsana* portion but also from the fact that it is carved with its minutest details Another remarkable thing is that here the buds have now blossomed Further, the petals and buds are freed from their sides by sharp cuttings (Fig 100)

Diamond and-double Volute

This motif consists of diamonds alternating with pilasters. The diamond is plain or incised with rosette. The pilaster shows an oval-shaped circle filled at interval with five horizontal bands, the central being carved with diamonds and beads and the others being plain Outside the circle, at the four corners, are volute like foliage joined below as well as above by a straight horizontal line touching the circle

The ornament occurs on the *antarapatta* of the *vedibandha* as early as the temples at Roda and as late as the Mahāvīra temple at Kanthkot The earliest Jaina temple to bear this motif is the Mahāvīra temple at Kumbharia, but here it is found on the *rājasenaka* of the balustraded *pītha* of the *mukhamandapa* As an ornament of the *rājasenaka* it essentially occurs without change in its design in the Śāntinātha (Fig 39), the Pārśvanātha and the Neminātha temples at Kumbharia, the Neminātha temple at Girnar, the Ādinātha temple at Shatrunjaya, and the Ajitanātha temple at Taranga, all built during the 11th-12th centuries A. D. In the 13th century, however, it could not remain as an essential device of the *rājasenaka*, as it is not found in the Lūnavasahī at Abu, at the same time it is found depicted in the Vastupālavihāra at Girnar.

Ardhapadma

It consists of full-blown half lotus flowers set up in beaded garland loops having lotus buds as pendants The ornament closely resembles the festoons. This is an ornament of the ceiling It is already seen in the *gūdhamandapa* dome of the Vimalavasahī at Abu and in a small ceiling between the *balānaka* and the *rangamandapa* of the Mahāvīra temple at Kumbharia. But in both these temples the ornament is in an undeveloped form, as the lotuses here are set up in semi-circles instead of garland loops. Its complete form occurs for the first time in the *mukhamandapa* ceilings of the Śāntinātha temple at Kumbharia. Later it is noticed in the corridor ceilings of the Pārśvanātha temple and in the *raṅgamaṇḍapa* dome of the Neminātha temple (Fig 61), both located at Kumbharia In the latter temple it also occurs on the walls of the *devakulikās*. The motif is also found in the *gūdhamandapa* dome of the Ajitanātha temple at Taranga and the corridor ceilings of the Vimalavasahī at Abu In all these temples the motif is occasionally seen In the Lūnavasahī at Abu it often occurs on the ceilings Although its usual form is continued here, it is sometimes projected from the level surfaces, and the lotuses are represented with stalks Afterwards the ornament seems to have gone out of vogue, as it is not seen in the Jaina temple at Miani and the Mahāvīra temple at Kanthkot

Chain-and-bell

This ornament consists of chain-and bells alternating with tassels and is underlined with a horizontal band adorned with leaves It is an embellishment of the pillar-shaft and occurs from about the mid-11th to the mid-12th century A D It was a popular ornament of the temples of Northern Gujarat only Thus it appears on the pillars of all except the Sambhavanātha temple at Kumbharia and the Vimalavasahī at Abu In the earlier temples like the Mahāvīra (Fig 32), the Śāntinātha (Fig 38) and the Pārśvanātha (Fig 51) temples at Kumbharia and the Vimalavasahi (its *mukhamandapa*) at Abu (Fig.6), the ornament is tastefully carved in pleasing relief, while in the later temples such as the Neminātha temple at Kumbharia (Figs 60, 62) it is not only shorter in breadth but also lacks in relief. In the Vimalavasahī at Abu, which is the last temple to represent this motif, its scope becomes very limited, as it is depicted only on the two pillars of the *raṅgamaṇḍapa*.

Balcony Model

It consists of a vertical balustraded wall and a slanting seat-back It is found in rows in the ceiling courses. Like the chain-and-bell motif, it also occurs on the Jaina temples of Northern

Gujarat, viz the Śāntinātha temple at Kumbharia and the Vimalavasahī and the Lūnavasahī at Abu. It is represented on the *mukhamaṇḍapa* ceilings of the Śāntinātha temple and the Vimalavasahī. In both these instances, particularly in the Śāntinātha temple, the model is bold and simple and has very limited scope The motif also occurs on a ceiling of the north portico of the *rangamandapa* of the Vimalavasahī at Abu, but here it is ornate In the Lūnavasahī at Abu it is ornate but schematised. Here the model is indented into facets and underlined with a band of leaves In this temple it is frequently shown on the courses of the ceiling The popularity of the motif in the Lūnavasahī is also indicated by its being depicted in bigger forms on the rectangular slabs enclosing the ceiling

ICONOGRAPHY

The images of the Jaina temples consist of twenty-four Jinas (Tīrthankaras) and their Yakṣīs, sixteen Vidyādevīs, eight *dikpālas*, Sarasvatī, Lakṣmī, Vidyādharas, Naigameṣin, Vināyaka, Kinnaras, *mātṛkās*, Pratihāras, and the river goddesses Gaṅgā and Yamuna Besides, we notice the representation of fourteen objects (elephant with four tusks, bull, lion, Goddess Śrī, garland of flowers, Moon, Sun, banner, full-vase, lake full of lotuses etc , ocean of milk, celestial car, jewel heap and smokeless fire) seen in dream by the Jina mother during conception, eight auspicious symbols called *astamangalaka* (*svastika, śrīvatsa, nandyāvarta, vardhamanaka, bhadrāsana, kalaśa, darpana* and *matsya*), Samavasarana, Nandīśvaradvipa, and the mountains Sumeru and Aṣṭāpada In a corridor ceiling of the Vimalavasahī at Abu Nṛsimha is represented killing the demon Hiranyakasyapa, and in another Kṛṣṇa is depicted subduing the snake Kāliya, both these are purely Brāhmanical representations, and their occurrence in the Jaina temple probably indicates that the sculptor was so much devoted to his faith (Vaiṣṇava) that he could not dispense this temple with some of the Vaiṣṇava themes

The images of the Jaina temples do not show uniformity in their attributes Unless they bear their respective mounts it is very hard to identify them This may be clearly seen in the images of the Jinas, their Yakṣīs, and Vidyādevis The images of Ādinātha and Pārśvanātha, however, may be easily identified by the mere presence of locks of hair on the shoulder and a cobra-canopy over the head of these Jinas respectively, as these are their special characteristics Sometimes the images of Neminātha are also recognizable by the material of which they are made, viz dark stone, for he is known to have been of dark complexion Such images are preserved in the sanctum of the Lūnavasahī at Abu and the Neminātha temple at Girnar Similarly, some of the goddesses are identifiable by their respective attributes This is because the attribute or attributes they hold is a must in their representation Thus, Cakreśvarī holds discs, Vajrānkuśī thunderbolt and goad, Vajraśṛnkhalā chains, Ambikā mangoes and child, Vairotyā snake, Mahājvālā firepot, and Mahākālī bell But it is very hard to make distinction between the images of Vidyādevīs and Yakṣīs, for the Vidyādevis not only adopt the names of the Yakṣīs but also their iconographic features This is clearly seen in the images of Cakreśvarī Yakṣī and Apraticakrā Vidyādevī However, when the Yakṣīs are represented attending upon their respective Jinas, their identification becomes easier Similar is the case of the Yakṣa images Except for Sarvanubhūti, Gomukha, Brahmaśānti and Mātanga, no Yakṣa could be identified with a degree of certainty

Below is given an account of only such images or representations which help us some way or the other in tracing the evolution of the style of the Jaina temples

Vidyādevīs

They are the goddesses of learning They figure both on the exterior and the interior of the temples and are amongst the most popular depiction of the Jaina pantheon Their names, according to the Śvetāmbara tradition,[1] are as follows Rohinī, Prajñapti, Vajraśṛnkhalā, Vajrānkuśī, Apraticakrā, Naradatta, Kālī, Mahākālī, Gaurī, Gāndhārī, Mahajvāla, Mānavī, Vairotva, Acchuptā, Mānasī and Mahāmānasī Generally, the Vidyādevīs are represented

in their individual forms; at some places they are shown in a set of four, eight or sixteen

The goddesses on the *rūpastambha* of the sanctum doorframe of the Ādinātha temple at Vadnagar are most probably the Vidyādevīs, as the *rūpastambha* in the later temples is always alloted to them Here, all the images possess only two arms, one of them bearing a pitcher and the other shown in *varadamudrā* In one instance, however, the goddess is shown carrying sword and fruit. All these images are depicted without their *vāhanas*, so that their identification could not be possible. The absence of the *vāhanas* apparently indicates that their iconography was quite in a formative state

In the Mahāvīra temple at Kumbhāria,[2] which is the next temple to represent Vidyādevīs, they often appear on the pillars and pilasters of the *mukhamaṇḍapa*, the doorframe of the *gūdhamandapa*, and the ceilings of the side aisles of the *rangamaṇḍapa* Here is noticed a marked development in their iconography, as all the goddesses have four arms and carry their respective attributes Their *vāhanas* also make their appearence Thus, we find eagle with Apraticakrā, peacock with Prajñapti, man with Mahākālī, alligator with Gaurī, horse with Acchuptā, swan with Mānasī, elephant with Vajrāṅkuśī, lotus with Mānavī, cow with Rohiṇī, lion with Mahājvālā, lotus with Kālī, bull with Vairoṭyā, and buffalo with Naradattā Although the lotus cognizance of Vajraśṛṅkhalā is broken off, she may be easily identified by her chain attribute Owing to the mutilated condition of the images, the remaining two Mahāvidyās, viz Gāndhārī and Mahāmānasī, could not be identified By the time this temple was built, the iconographic norms of the Mahāvidyās seem to be almost established. But the bull cognizance with Vairoṭyā is remarkable, for it is snake which is most commonly represented as her *vāhana* in the later temples Likewise, Mānavī holds lotuses instead of boughs of tree

In the Śāntinātha temple at Kumbharia where they occur on the *pīṭha*, pillars, pilasters and ceilings of the *mukhamaṇḍapa*, on the ceilings of the side aisles of the *raṅgamaṇḍapa* and in the *rathikās* of the *śikhara*, we notice some change in the iconography of Vairotyā and Mānavī The standing figure of Vairotyā on the pilaster flanking the front doorframe of the *gūḍhamandapa* is still represented with her bull cognizance, but elsewhere in the temple her snake *vāhana* also comes to view. With Mānavī boughs of tree are seen as well Apart from the individual images of the Vidyādevīs, this temple also possesses a set of sixteen Vidyādevīs in a ceiling of the side aisle of the *rāngamaṇḍapa* (Fig 44) Seated in *lalitāsana* they are all four-armed and represented without their cognizances From the absence of *vāhanas* one may doubt in their being Vidyādevīs, but their number and distinctive attributes leave no scope for such doubts This is the earliest representation of a complete set of sixteen Vidyādevīs in the Jaina temples of Gujarat

The four-armed Vidyādevīs with their distinctive attributes and *vāhanas* are also seen on the pillars, pilasters, doorframes and ceilings of the *mukhamandapa* and the *gūdhamaṇḍapa* of the Vimalavasahī at Abu, and on the *pītha* and pillars of the *mukhamandapa*, doorframe of the *gūdhamandapa* and the pillars, pilasters, doorframes and ceilings of the *devakulikās* of the Parśvanātha temple at Kumbharia In the Pārśvanātha temple they also appear on the exterior walls of the central *devakulikās*. The image of Vairotyā on the *gūdhamandapa* doorjamb of the Pārśvanātha temple too has bull as her cognizance, but her images on the pillars show snake In no case, in the Vimalavasahī, she is represented with her bull *vahana*.

The Neminātha temple at Kumbharia is the first Jaina temple of our region which carries large-sized images of four-armed standing Vidyādevis on the *jaṅghā* of the sanctum and small-sized images of *lalitāsana* Vidyādevis on the *kumbha* of its *vedibandha* Besides, they occur on the pillars and pilasters of the *mukhamandapa*, the doorframes of the *devakulikās* and the exterios walls of the central *devakulikā* in the west wing Here, importance is given only to their large-sized images occurring on the sanctum, elsewhere they are generally shown without their cognizances. There are twelve Mahāvidyās on the *jaṅghā* of the sanctum, with their cognizances they are as follows: Vairotyā (snake), Acchuptā (horse), Mānavī (lotus), Mahājvālā (lion), Vajrānkuśī (elephant), Vajra

śṛṅkhalā (lotus), Apraticakrā (man), Naradattā (buffalo), Kālī (lotus), Mahākālī (man), Gaurī (buffalo) and Gāndhārī (goat) Buffalo is the *vāhana* of Naradattā, its representation with Gauri is really surprising, for her own *vāhana* is alligator In the set of sixteen Vidyādevīs in the *rangamandapa* domical ceiling of the Vimalavasahī at Abu also buffalo is depicted as the *vāhana* of Gauri Mānavī here too holds boughs of tree

In the Vimalavasahī (its corridor and *raṅgamandapa*) at Abu and the Ajitanātha temple at Taranga, both built during the reign of Kumārapāla, we notice some advancement in the iconographic qualities of the Vidyādevīs. This is reflected not only by their multi-armed images but also by their frequent occurrances in a set of sixteen In the *rangamandapa* dome of the Vimalavasahī sixteen Vidyādevīs with their respective attributes and mounts are represented as bracket figures (Figs 11, 13) In addition to this, there are four more sets of sixteen Vidyadevis in the corridor ceilings of this temple In two of these sets they are seated in *lalitāsana* and have four arms, in one they also have four hands but are represented in the standing attitude, and in the remaining set they are shown in the standing attitude and have six arms each What is noteworthy in these sets is that they are not carrying their mounts, probably because they have got much popularity by this time and hence the artists need not represent them In a corridor ceiling eight standing Vidyādevīs are also shown without their cognizances, but in another four images of four armed *lalitasana* Vidyadevis with their *vāhanas* are depicted along the two diagonals and are identifiable with Vajrāṅkuśi (elephant), Apraticakrā (eagle), Prajñapti (peacock) and Vajraśṛṅkhalā (lotus) The popularity of Vidyādevis in this temple is also evident from the fact that four of the corridor ceilings are wholly alloted to them Three of these are sixteen-armed each and are identifiable with Rohini, Acchuptā (Fig 18) and Vairotyā from their bull, horse and snake mounts respectively, while the fourth is a twenty-armed image of Mahāmānasī represented with her lion mount All these multi-armed images are sitting in the *lalita*-pose

In the Ajitanātha temple at Taranga the Vidyādevis occur on the *kumbha* of the *vedibandha*, on the two *janghās* of the *maṇḍovara* and on the *śukanāsā*. Represented with their respective attributes and cognizances the Vidyādevīs in the present temple show advancement on all those appearing in the earlier temples in two respects Firstly, they are represented not only in the standing and *lalitāsana* attitudes but also in the dancing postures Secondly, the images of Vidyādevīs on the lower *jaṅghā* are all eight-armed, previously, in the Neminātha temple at Kumbharia they are only four-armed.

In the temples of the early 13th century the multi-armed images of the Vidyādevīs are rarely found In the Lūnavasahī at Abu where they occur on the *pītha* of the *gūdhamandapa* and *mukhamandapa*, in the dome of the *raṅgamandapa* and on the ceilings of the corridors, there are only three such images One of these is eight-armed, and from her swan mount she is identifiable with Mānasī The other two are six-armed each and may be identified with Gauri and Mānasī by their *makara* and *swan* cognizances respectively This temple also has a complete set of four armed standing images of sixteen Mahāvidyās in the dome of the *rangamandapa* (Figs 95 96) Carved as bracket figures they carry almost the same set of attributes and cognizances as we find in the *rangamandapa* dome of the Vimalavasahī at the same site In the other contemporary temples, viz the Vastupālavihāra at Girnar and the Sambhavanātha temple at Kumbharia, the Vidyādevis have only four arms and are found in a small number In all these temples the pillars are not represented with the figures of Vidyādevis, although they are frequently noticed in the earlier temples such as the Vimalavasahī at Abu and the Jaina temples at Kumbharia

During the late 13th century their multi-armed images go out of vogue, and the four armed images too are rarely met with This may satisfactorily be seen in the Jaina temple at Miani wherein they occur only in the figural band of the *gūdhamandapa* dome In the Mahāvira temple at Kanthkot, however, they appear on the *kumbha* of the *vedibandha*, the *rathikās* of the *śikhara*, the *jaṅghā* and the doorframe, but the pillars and ceilings which have so far been profusely decorated with them, do not carry the images of Vidyādevīs.

Dikpālas

The *dikpālas* or *lokapālas*, the guardians of the quarters, are eight in number The Jaina *dikpālas* are similar to the Brāhmanical ones and bear similar names as we find in the Brāhmanical pantheon, viz Indra, Agni, Yama, Nirṛti, Varuna, Vāyu, Iśāna and Kubera They are noticed on the walls of the Pārsvanātha and the Neminātha temples at Kumbharia, the Jaina temple at Sejakpur, the Adinātha temple at Shatrunjaya, the Ajitanātha temple at Taranga, the Bāvanadhvaja Jinālaya at Sarotra, the Vastupalavihāra at Girnar and the Mahavira temple at Kanthkot They also occur on the ceilings of the Śāntinātha temple at Kumbharia and the Vimalavasahi at Abu Unfortunately, the *dikpālas* are intact only in the temples of Kumbharia,[3] Abu and Taranga.

They are already noticed on the walls of the sanctum of the Brahmanical temples at Kotai in Kutch Here, they possess only two arms and are represented with their respective *vahanas* Subsequently, in the Munibāvā temple at Than and the Sun temple at Modhera, particularly the latter, they are all four-armed, carry their respective *vāhanas*, and are represented on the facade of the walls The earliest Jaina temple to show the images of *dikpālas* is the Śāntinātha temple at Kumbharia where the four *dikpālas* are seen at the basal corners of a domical ceilings of the *mukhamaṇḍapa*. Seated in *lalitasana* they are four-armed and are identifiable with Agni, Kubera, Yama and Nirṛti by their ram, elephant, buffalo and dog *vāhanas* respectively From the iconographic point of view the images of Yama and Nirrti alone are noteworthy. Yama holds lotus, book, *varadāksa* and pitcher in his four hands, but the *kukkuṭa* and pen which are very common with him in the later temples are conspicuous by their absence As regards Nirṛti he carries *damarū*, shield, sword and *varadākṣa*, but the *kapāla* which is commonly noticed with him in the later temples is wanting here Besides, he does not look ferocious as he wears only the *jaṭāmukuta* and beard

The next Jaina temple to bear *dikpāla* images is the Pārśvanātha temple at Kumbharia Here the four-armed *dikpālas* are represented in the standing attitude in their correct positions on the walls of the central *devakulikās* Thus, Iśāna with his bull mount appears on the northeast, Indra with elephant on the east, Nirṛti with dog on the southwest, and Varuna with *makara* on the west Here, some advancement is noticed in the image of Nirrti Among his attributes the *kapāla* is also included and owing to his nakedness he looks terrific.

The Neminātha temple at Kumbharia is the first Jaina temple where the four-armed standing *dikpālas* figure in pairs in their correct positions on the *karnas* of the sanctum. Thus, we find Kubera and Iśāna on the northeast, Indra and Agni on the southeast, Yama and Nirrti on the southwest, and Varuna and Vāyu on the northwest They are mounting elephant, bull, elephant, ram, buffalo, dog, alligator and deer respectively. In the iconographic features also we get some change and advacement Nirrti wears a *sarpa-mukuṭa*, which is invariably noticed with his images in the later temples, and his *damarū* attribute is now given up. Besides dog a male figure is also represented as his *vāhana* On the *janghā* of the sanctum he is naked, while on the wall of a *devakulikā* he is represented as wearing a garment, the latter being a characteristic of his images in the later temples Yama is seen carrying a *kukkuta* Iśana wears a *jaṭamukuṭa*, which becomes an essential adornment of his headdress later

In the Vimalavasahi at Abu the eight *dikpālas* are carved in the standing attitude in a corridor ceiling Here they are four-armed and figure in in their correct order, that is from Indra to Iśāna, with their distinctive attributes and *vāhanas* What is remarkable here is that Yama holds a pen and Vāyu carries banners, these attributes with these *dikpālas*, if they were at all present in the Neminātha temple at Kumbharia, are now gone

The four-armed eight standing *dikpālas* in pairs also appear in their correct position on the *karnas* of the sanctum of the Ajitanātha temple at Taranga and the Ādinātha temple at Shatrunjaya (Fig 71) But for a slight variation in the depiction of their attributes there is nothing of note in the *dikpāla* images of these temples. It appears that by this time the iconography of the *dikpālas* was completely standardized.

Vidyādharas

The Vidyādharas, the denizens of the air, got much popularity in the Jaina temples of our region Except for those depicted as bracket figures in the domical ceilings, the images of Vidyādharas are of little importance for iconographic study. Their images in the ceilings, too, do not show much iconographic peculiarities. In the ceilings they are four, eight, twelve or sixteen in number, their number depends upon the size of the dome and the choise of the sculptor

The earliest representation of Vidyadharas as bracket figures is found in the *rangamaṇḍapa* of the Munibāvā temple at than. Here, they are eight in number and have four arms The earliest Jaina temple to represent Vidyādharas is the Mahāvira temple at Kumbharia where they occur in the dome of the *rangamandapa* (Fig 33) Here their number increases to sixteen, although two are occupied by Naigamesin They possess four hands and carry lotus, pitcher, knife and musical instruments Naigameṣins, however, hold pitcher in the upper pair of hands, and lotus and fly-whisk in the lower one In the Śantinātha and the Pārśvanātha temples at Kumbharia all the sixteen brackets in the *rangamandapa* dome are occupied by four-armed Vidyādharas carrying similar attributes as we find in case of the Mahavira temple at the same site In the Neminātha temple at Kumbharia the practice of the Mahāvīra temple of replacing two of the sixteen Vidyādharas by the images of Naigameṣin is revived, but among their attributes the garland is also included The four-armed sixteen Vidyādharas with usual symbols are also seen in the *gūḍhamandapa* dome of the Neminātha temple at Girnar, but here each Vidyādhara plays on some musical instrument

In the Vimalavasahi at Abu a marked development takes place in the iconography of Vidyadharas Here they are having four as well as six arms. Among their attributes the shield is also incorporated These characteristics can be well seen in the sixteen bracket figures of Vidyādharas in the *rangamandapa* dome In the minor ceilings of this temple itself and in the *gūdhamanḍapa* dome of the Ajitanātha temple at Taranga, however, they still possess four arms. A notable feature of Vidyādharas in the latter temple is that the knife, which has so far been a popular attribute, is now given up

Iconographically, the images of Vidyādharas reached their maturity in the Lūnavasahī at Abu. Here, all the sixteen figures of Vidyādharas in the *rangamandapa* dome are six-armed (Fig 98) Among their attributes the fly-whisk is also included Formerly, the fly-whisk is borne only by Naigameṣin In one instance the Vidyādhara is shown wearing a crown This is quite a rare feature

The eight Vidyādharas in the *gūdhamandapa* dome of the Jaina temple at Miani and the Mahāvira temple at Kanthkot are only four-armed, and they do not show any novel feature

Narratives

These consist of various scenes of which the *pañcakalyānakas* and the life scenes of the Tirthankaras give us some useful data The narratives are carved in relief in the ceilings of the Jaina temples at Kumbharia and Abu only They first occur in the rectangular flat ceilings of the side aisles of the Mahāvira temple at Kumbharia. Here the *pañcakalyānakas* of the Jinas, their *bhavāntaras* (previous life scenes), and the life scenes before the attainment of the Tirthankarahood are predominantly shown This can be well imagined from the fact that all the popular Jinas, viz Adinātha, Śāntinātha, Neminātha, Pārsvanatha and Mahāvira, have been given due importance in these ceilings The scenes are arranged in rectangles within rectangles The *kalyānakas* and life scenes of Śāntinātha and Neminātha, however, are displayed in a stepped diamond. The five *kalyānakas* in the present temple are depicted in the following manner

The *Cyavana-kalyāṇaka* is shown by the representation of the mother of Jina lying on a cot. Beside her are shown fourteen auspicious objects seen in dream by her when the Jina descends into her womb from the heaven. In the *Janma-kalyāṇaka* Indra is represented sitting with Jina in his lap, who is being bathed by pure waters In the *Dīkṣā-kalyāṇaka* the Jina is represented plucking out his hair and performing hard austerities in the *kāyotsarga* posture. The *Jñāna-kalyāṇaka* is indicated by anarrangement of a Samavasarana. The

Nirvāna kalyānaka[4] is denoted by an image of Jina seated in *dhyānamudrā* in the centre of the Samavasarana.

In the Mahāvīra temple the *kalyānakas* as well as the life scenes of the Jinas are very clearly shown with appropriate details (Fig. 34) The accessory figures being less in number, each scene is easily recognizable An important feature of the *Janma-kalyānaka* is that Naigamesin, the *gana* of Indra, is only occasionally seen carrying the child Tirthankara for performing the birth-rite To facilitate the visitors the artists have also given appropriate legends below each scene

In the Śāntinātha temple at Kumbharia, which is the next temple to show the narratives, the practice of the Mahavira temple is closely followed in depicting the *pañcakalyānakas* and the life scenes of the aforesaid five Jinas in the side aisles of the *rangamandapa* But here the accessory figures increase in number, so that the scenes become some what complicated (Fig 45), and Naigameṣin appears in the *Janma-kalyānka* of almost each Tīrthankara

The Vimalavasahi at Abu is the next Jaina temple which bears the narratives Here the narratives occur on the ceilings of the corridor and *rangamandapa* There are only three ceilings depicting the *pañcakalyānaka* scenes One of these depicts the *pañcakalyānaka* of Śāntinātha (Fig 17), while the other two are unidentified. All these are located in the corridor, and the scenes are arranged in concentric circles Another ceiling of the corridor depicts in three concentric circles the life scenes of Neminātha and his two *kalyānakas*, viz. *Dīkṣā* and *Kevalajñāna*. In all these panels the *kalyāṇakas* are only briefly shown, and the *bhavāntaras* rarely make their appearence. This is probably because the aim of the artist now was to depict the individual events of the Jaina mythology rather than the *kalyānakas* and the *bhavāntaras* This is apparently indicated from the life scene of Neminātha, wherein the central panel is wholly alloted to his water-sport scene, while the two surrounding panels depict various scenes which ultimately led him to get initiated in to monkhood Besides, there are ceilings which depict the scenes like the war between Bharata and Bāhubali, the story of Ārdrakumāra, Kṛṣṇa subduing the snake Kāliya, the Samavasarana of Ādinātha, Samudra-manthana, etc An important feature of the narratives is that, excepting one narrative, namely the war between Bharata and Bāhubali, carved in the front portico ceiling of the *rangamaṇḍapa*, the legends below scenes are conspicuous by their absence This clearly indicates that by this time the scenes have got much popularity, and hence the artists need not label them

The Lūnavasahī at Abu is the last Jaina temple pertaining to narratives Like those seen in the Vimalavasahī, the narratives here also are engraved in the ceilings of the corridor and *rangamaṇḍapa* The narratives in the present temple show a marked change and development. The *pañcakalyāṇaka* scenes wholly go out of vogue, in their place we find the representation of the auspicious events such as the renunciation of Neminātha (Fig 102), the origin of Hasti-Kalikund-*tīrtha* connected with the life of Pārśvanātha, birth-rites of Kṛṣna (Fig 101), Kṛṣna in Gokula, Samavasaraṇa scene, etc In no case the legends below scenes are engraved. The accessory figures increase in number and are very tiny, so that the whole scene becomes very complicated We also find differences in the arrangement of the scenes. Previously they are displayed in concentric circles or in rectangles within ractangles, but here they are arrayed in squares within squares or in parallel rectangular panels In the latter case the continuity of the scenes breaks off, and hence the arrangement looks odd

References

1 Shah, U P, "Iconography of the Sixteen Jaina Mahāvidyās," *Journal of the Indian Society of Oriental Art*, vol XV, p. 119.

See also Bhattacharya, B C., *The Jaina Iconography*, second edn., Delhi, 1974, pp. 124-32.

2 For details see my article entitled "Sixteen Vidyādevīs as depicted in the Jaina Temples at Kumbharia," published in *Śramana*, Varanasi, 1977, year 28, No 5, pp. 25-32.

3. For the eight *dikpālas* appearing in the Jaina temples at Kumbharia see my article published in *Śramana*, year 28, No 1, pp 28 31

4. In the Western Indian paintings the *Nirvāna-kalyānaka* is indicated by another Jina image seated in *dhyanamudrā* (Brown, W N, *A Descriptive and Illustrated Catalogue of Miniature Paintings of the Jaina Kalpasūtra*, Washington, 1934, Fig 1), for the Jina of the Samavasarana forms a part of the *Jñāna-kalyānaka* But perhaps to avoid repitition the artist in the present reliefs has not shown another Jina figure for denoting the *Nirvāna-kalyānaka*

CHAPTER VI

COMPARATIVE AND EVOLUTIONARY STUDY

The Jaina temples of Western India form one of the richest and most prolific developments of the Northern Indian temple-architecture The majority of Jaina temples of our period were built during the period which roughly coincides with the sake of Somnath by Mahmud of Ghazni in 1025 26 A D and the occupation of Gujarat by Allauddin of Delhi in 1299 A. D During this period it became a powerful kingdom under the Solankīs and acquired the maximum size The economic condition of the country was a flourishing one The Jaina community largely contributed to its economic growth The state of Śvetāmbara Jainism was very high, it found keen royal patrons in the Solankīs With the efforts of Hemacandra it occupied even the status of state religion Under these favourable conditions there were erected quite a large number of Jaina temples of which sixteen stand to this day in various states of preservation There are three such temples of which only the photographic record is available All these temples provide us sufficient data for tracing the evolution of the style of these Jaina temples

Before we trace the evolution of the style of these Jaina temples it would not be out of place to have a glimpse of the contemporary Jaina temples built at Osia, Varman, Ghanerav, Pali, Sewadi, Nadlai, Nadol and Sadri in Rajasthan,[1] Gyaraspur[2] and Khajuraho[3] in Madhya Pradesh, and Sravanbelgol, Kambadhalli, Humcha, Lakkundi, Jinanathapur and Halebid in Karnatak[4] Side by side, there were built numerous Brāhmanical temples about this time A prolific building activity took place in Orissa

The essential elements of plan, viz sanctum and *mandapa*—closed or open or of both the types—, are also present in all these contemporary temples, but the compartments like *mukhamandapa* and *devakulikās* are essentially Jaina elements found in the Jaina temples of Gujarat, as they are also dedicated to the Jinas. The *mukhamaṇḍapa* is also found in the Jaina temples of Rajasthan. Even its earliest remains hail from that region, viz the Mahāvīra temple at Osia It is, therefore, not unlikely if the Gujarati architect derived this element from the adjoining regions of Rajasthan

As regards the *devakulikās*, their antecedents may be seen in the Indrasabhā at Ellora But here are found niches containing Jina images, arranged at intervals around a pillared hall. In the Kailāśanatha temple at Kāñci the sculptured niches are arranged around an open courtyard, and in the Vaikuntha Perumāla at the same site a cloistered corridor is also added. But it is hard to say if the *devakulikās* of the Jaina temples of Gujarat have their derivation in these temples It is equally difficult to say if the *devakulikās* were adopted from the Yogini temples of Central India According to the literary accounts, however, they were already in existence in Gujarat in the late ninth or early tenth century A D, as we learn from the *Paṭṭāvalīs* that king Yaśobhadra, a local chief, built a Jaina temple with 24 *devakulikās* at Dhimduānpura[5] The actual instances are also available from the early tenth century, as they are present in the Ādinātha temple at Vadnagar The Mahāvira temple at Varman (Rajasthan) displays the earliest archaeological remains of 24 *devakulikās*

The Jaina temples of Gujarat are also characterised by some individual features They have a *balānaka* or *nālamandapa* in front of the temple and a *hastiśālā* in the front or the back But these compartments are present in a few temples only, perhaps they were not very much in vogue

As regards the orientation of the temples, the Brāhmanical temples of Gujarat and the outside regions generally face the east, while the Jaina temples of Gujrat face all except the south direction.

The Jaina temple of this region always has a *pañcaratha* (*tryaṅga*) sanctum with three-fold divis-

sion of the walls The medieval temples of Orissa, on the other hand, generally show a *pañcaratha* sanctum with five-fold division of the walls Unlike the curvilinear *śikhara* clustered round with subsidiary turrets of the Jaina temples of Gujarat, the *śikhara* of the Orissan temples is unencumbered by subsidiary turrets and shows a vertical outline with a pronunced curve only near the top Though the four principal compartments of the Orissan temples, viz *rekhādeul*, *jagamohana*, *nātamandapa* and *bhogamandapa*, are combinedly disposed in one axial line, they are not as integrated as the various compartments are done in the Gujarat Jaina temples As against the astylar and featureless gloomy *maṇḍapa* of the Orissan temples, the Jaina temple of our region has a highly ventilated peristylar *maṇḍapa*, with ornate pillars and ceilings.

The Western Cālukya and Hoysala temples of Karnataka show striking similarities in having a *vimāna* (sanctum), a *navaranga* (closed hall) and a *mukhamandapa* (open hall), but in details they vary considerably The *pītha* mouldings and wall decorations of the Karnataka temples are quite different from those of the Gujarat Jaina temples Instead of a square and curvilinear *śikhara*, the Karnataka temples possess circular *śikhara* with straight outline The plan of the *vimāna* of the Hoysala temples is unique in that it is star-shaped The *śukanāśā* which is an essential element of the Karnataka and Khajuraho temples is conspicuous by its absence in all except the Ajitanātha temple at Taranga The *navaranga* displays nine bays, the central bay of which generally possesses an ornate domical ceiling with a pendant, supported on four leath-turned pillars But for the *mukhamandapa*, the *mandapas* in the Gujarat Jaina temples, on the other hand, show an octagonal arrangement of eight pillars or pilasters carrying a large and highly ornamented domical ceiling with an exquisite pendant or *padmaśila* The leath-turned pillars having a square plain base, a broad square abacus topped by four-armed brackets, and a smoothly rounded shaft adorned with a series of bulges and curved necks, beadings, etc., have no pretension in comparison to the richly carved pillars of the Gujarat temples In the ornamentation of the ceilings also the temples of Gujarat excel those in Karnataka

The Khajuraho temples are analogous to the Gujarat ones in the general plan and composition of the sanctum and *maṇḍapa* (closed hall), and in the division of the elevation into a moulded *adhisthāna*, sculptured *jaṅghā* and *śikhara*, clustered round with *anga-śikharas* But in Khajuraho the *jangha* displays two or three bands of sculptures instead of one, and the pillars and ceilings of the *maṇḍapas* are less ornate The domical ceiling in Khajuraho being developed from a square base is shorter and less ornate While the *mandapa* in Khajuraho is crowned by a pyramidal superstructure, the same in Gujarat has a bell-roof In the form and decoration of the *torana*-arches also the Khajuraho temples cannot compete those in Gujarat. An interesting feature of the Khajuraho temples is that they stand on a high *jagatī* which elevates the structure from is environs and provides an open promenade and ambulatory round the temple This also gave an opportunity for better delineation of the exterior than the interior The Jaina temples of Gujarat, on the other hand, stand in an enclosure wall, so that they are more ornate from inside than outside

While the early temples of Rajasthan resemble those of Khajuraho, the later ones bear closest affinity to the Gujarat temples in the disposition of plan and elevation of the sanctum and the *mandapas*, and in the interior arrangement of their ornate pillars and ceilings Similarly, the Brahmanical temples of Gujarat are not very different from the Jaina temples in the general plan and the composition of exterior and interior. But the *rangamandapa* in the Brāhmanical temples of Gujarat is enclosed by a short balustraded wall, while the same in the Jaina temples is either open or enclosed by a range of *devakulikās* Another feature worth noticing is that the *ghatapallava* pillars, so characteristics of the Gujarat and Rajasthan temples, are not found in the Jaina temples of Gujarat Besides, the latter temples do not have a detached *kīrti-torana*, although it is found in the temples of Gujarat and Rajasthan, e. g. the Mahāvira temple at Osia, the Sun temple at Modhera, the Rudramahālaya at Siddhapur, etc

As regards the early temples of Gujarat located at Roda, Than, Wadhwan, Kerakot, Kotai, etc. they are characterised by a *tryaṅga* sanctum with three-fold division of the wall and a *latina* or multi-turreted *śikhara*, and a closed hall roofed by a pyramidal superstructure In the multi-turreted *śikhara* the *rathikās* are crowned by tall pediments of *caitya*-arches, a feature also seen in the Mālā Devī temple at Gyaraspur These temples bear much kinship to the Ādinātha temple at Vadnagar, with which the evolution of the style of the present survey begins

The progress of style of the Jaina temples of Gujarat may be seen in two stages, viz Pre-Solankī and Solankī

PRE-SOLAṄKĪ TEMPLES

There are only two examples of this group The earlier of these is the Ādinātha temple at Vadnagar (Fig. 1) It is characterised by a simple plan showing a *tryaṅga* sanctum, a *gūdhamaṇḍapa*, and two *devakulikās* facing the temple The coupling between the first two compartments is made at the frontal *karna*, leaving thus very narrow space at the junction The *aṅgas* show only slight projections and vary in proportion from one another Due to the absence of *kumuda* the *pīṭha* is low The mouldings of the *pīṭha* and *vedibandha* (five in number) are bold and simple. The *kīrttimukhas* of the *grāsapaṭṭī* are vigorous and amply reveal the Classical flavour The decoration of *khura* by rosettes is singular in the Pre-Solankī temples of Gujarat. The *caitya*-arch motif, wherever present, is circular in shape, and in spite of some stylization made by adding two volute like flourishes it is still reminiscent of the *caitya*-window of the Western Indian caves The iconography of Vidyādevīs on the sanctum doorframe is in a formative stage as all of them possess only two arms and are represented without cognizances. From the presence of two *devakulikās* it appears that the idea of adorning temples with *devakulikās* had started The sculptured niches on the wall of the *devakulikās* are not projected, they also lack in depth The above analysis thus puts it among the early temples of Gujarat and at the outset of the Jaina series

The other temple is the one located at Than (Fig. 2). It is a very small structure having a square sanctum with featureless wall Its *pīṭha* is very low and lacks even the important mouldings like *jādyakumbha*, *kumuda* and *grāsapaṭṭī* The *vedibandha* mouldings, only four in number, here too are bold and simple, but the *kumbha* is decorated with half diamonds, an ornament which becomes an essential element of this member in the Solankī temples The wall is shaded by a ribbed eave-cornice This is an architectural device which becomes a must of the temples of the later group Its pyramidal superstructure is simple The two projecting *kīrttimukhas* on the doorsill also are invariably noticed in the temples of the Solankī period, but unlike the round projection in the centre of the sill, it has a square one with an inverted crescent, a characteristic found with slight variation on this part of the *devakulikā* doorframe of the Mahāvīra temple at Kumbharia Some of these features such as crude half diamonds on the *kumbha*, heavy ribbed eave-cornice atop the wall, and bold *kīrttimukhas* on the doorsill are in a nascent stage The absence of these features in the preceding temple and their presence in developed form in the Solankī temples suggest that the style was changing from the simpler to the finer and elaborated one.

SOLAṄKĪ TEMPLES

From the second quarter of the eleventh century A.D. there were built elaborate and highly ornamented temples This was due most probably to the territorial expansion of the Solaṅkī power During this period Gujarat came into close contact with Rajasthan which had some beautiful temples at Osia, Ghanerav, Jagat, Chotan, Badoli, Kiradu, etc. These temples of Rajasthan, having fused

with the indigenous style of Gujarat, ultimately resulted in a synthetic style, which is designated as Solanki style.[6]

The earliest Jaina temple of this group is the Vimalavasahī at Abu built in 1031 A D Although the greater part of the temple belongs to a later period, the sanctum, *gūdhamandapa* and *hastiśālā*, all built of dark stone, are original The *angas* of the *tryaṅga* sanctum still have only slight projections and vary in proportion The coupling between the sanctum and the *gūdhamandapa* is made at the frontal *pratiratha*, as the *karna* is left intact This provides more space at the junction of these two compartments Its *pītha* is simple but perfectly done The *jādyakumbha* is larger and well splayed out, and is followed by a *karnikā*, a moulding hitherto absent but found without exception in all the temples of this group The *vedibandha* consisting of five usual mouldings is also simple, but it is not as plain as *pītha*, for its *kumbha* is decorated with half diamonds and the *kapota* is adorned with *caitya*-arches Divided into two registers the wall is plain, but for the projecting sculptured niches on the *bhadras* This becomes a common feature of the plain walls of the later temples of this group The *bhadra*-niches are invariably noticed on the ornamental walls also The pyramidal superstructure over the sanctum as well as *gūdhamandapa* is more ornate than that at Than, as it displays *ghantās* on the ridges and sculptured niches at the base in the cardinal points The interior of the *gudhamandapa* displays an octagonal arrangement of eight pilasters supporting a domical ceiling This type of arrangement of the interior is invariably noticed in the succeeding temples The pilasters and architraves are very ornamental, but the dome is plain The ornaments of the architraves consisting of lotus scrolls and diamonds get much popularity in the later temples On one course of the dome appears an *ardhapadma* pattern which is represented in a very simple form The lotus in the ceiling slab of the *gūdhamandapa* dome consists of petal and-bud motif Here the motif forms the corolla of the lotus, but subsequently it is represented as an independent enrichment on the ceiling courses The eastern porch of the *hastiśālā* reveals some important features The two octagonal pillars are profusely carved, although the common practice is to adorn the square ones. It possesses both the scalloped and the cusp-*tilaka* types of *torana*-arches The ribbed eave-cornice shading the porch is fine The sculptures of the female *caurī*-bearer (Fig 7) and Dvārapālas are testefully carved. The perforated stone-grilles for which Gujarat is justly famous adorn the walls of the *hastiśāla* The small ceilings in the *hastiśāla* and in front of the main entrance show only *nabhicchanda* elements The ribs of the *kolas* and *gajatālus* are heavy and bear foliage on their points

Built about thirty years later the Mahāvīra temple at Kumbharia shows some change and advancement It stands on a lofty *jagatī* (Fig 22) which is a special characteristic of the Jaina temples of Kumbharia Unlike the ornate *jagatī* at Khajuraho it is plain here Although the *angas* of the *tryaṅga* sanctum (Fig 23) vary in proportion, they are given sufficient width (projection) by putting up *salilantaras* in between them The *salilantara* between the *karna* and *pratiratha* also contains a minor *konika* The *karna* is now broken into three planes The coupling between the sanctum and *gūdhamandapa* here again is done at the frontal *karna* The *jādyakumbha* of the simple *pītha* is decorated with *caitya*-arch and half diamond, though the most favourable ornament of this member is lotus leaves The *kumbha* of the simple *vedibandha* carries a narrow plain band on its shoulder, which turns into a jewelled band in many a later temple Its plain *jangha* is remarkable in two respects the median band is decorated with *kīrttimukhas*, and the side of the projecting sculptured niches on the *bhadras* carries a diaper work The *varandikā* contains a fine ribbed eave cornice which is similar to that seen in the *hastiśālā* of the Vimalavasahī at Abu The *śikhara* with one row of *urahśrngas* and two rows of *śrngas* and having its *mūlamañjarī* marked by five stages of *bhūmi-āmalakas* looks somewhat squat The *śikhara* is crowned by two *āmalakas*, this is also a characteristic of the Central Indian temples The *rathikās*, at the base of the *śikhara*, are unique in showing the images of *kāyotsarga* Jinas, as the same in all the later temples shelter goddesses The trefoil *caitya*-arches forming the lattice ornament of the

śikhara are carved in pleasing relief The *triśākha* doorframe of the sanctum (Fig 25) displays all the essential elements of this period, but in contrast to the ornate doorsill and lintel, the *stambhaśākhā* of the door-jambs is plain and carries on its lower part the images of the *kāyotsarga* Jinas rather than those of the goddesses or Pratihāras

On plan and in elevation the *gūḍhamaṇḍapa* follows the sanctum but is roofed by a *saṃvaraṇā*, which shows a fine arrangement of fluted *ghaṇṭās* and *kūṭas* (Fig 24) Its highly ornamented *pañcaśākha* doorframe is an ideal example of the door of the Solanki period (Fig 26) Some of the doorframe images are of iconographic interest also Sarvānubhūti, the Jaina Kubera, and Ambika, the Yakṣī of 22nd Jina, are represented on the doorsill of this as well as many other temples of this group irrespective of the cult images The idea of depicting them as attendant figures was probably derived from the Akota bronzes, but unlike the two-armed Akota images these are having four arms The representation of Acchuptā with horse and Vairoṭyā with bull mount on the lower part of the jambs is a peculiar feature of this and the other two succeeding temples at Kumbharia Vairoṭyā with bull *vāhana* also appears in one of the *devakulikās* of the Nemīnātha temple at Kumbharia The door-lintel depicts a row of Mālādharas, which becomes a common characteristic of the later temples The lintel also depicts the birth-rite of the Jina, which is a rare representation at this place Except for the domical ceiling, the interior of the *gūḍhamaṇḍapa* is of no interest The dome is perfectly done, as it reveals two courses of *gajatalu* The ribs of *kola* and *gajatālu* are perfectly done The dome carries eight brackets of Vidyādharas This is the earliest reference to Vidyādharas in the Jaina temples of Gujarat

The *mukhamaṇḍapa* consists of four bays and is landed up from the *raṅgamaṇḍapa* by a single flight of steps Its *pītha* is ornate Here the *grāsapaṭṭī* is underlined with a *chādyakī*, a minor moulding not found in the Ādinātha temple at Vadnagar. The *pītha* accommodating the stairway is treated like a balustrade, a feature encountered with the Jaina temples at Kumbharia only The pillars, eight in number, are more ornate than those seen in the *hastiśālā* of the Vimalavasahi at Abu The shaft of the square pillars, which are only two in number, carries an ornamental band consisting of chain-and-bell and indented foliage Here the chain-and bells are alternating with foliage rather than tassels, although the latter are most commonly noticed in the later temples, this ornament may be seen in the *raṅgamaṇḍapa* pillars of this temple itself The indented foliage are also represented as an independent device in the later temples, but there it takes the shape of acanthus. The ornamental bands of the circular section of the shaft are conjested The octagonal pillars also are tastefully carved and show some ornamental bands on the upper part of the shaft The two pilasters flanking the doorframe are highly ornamented The two *khattakas* having a *triratha* moulded pedestal and a double-course *udgama* pediment are simple, but the scalloped type of *toraṇa*-arches in their front are ornate and excel those found in the *hastisālā* of the Vimalavasahi at Abu The architraves do not show uniformity in ornamentations Among their ornaments is found a bell-and-volute pattern, which got much more popularity in the Brāhmanical temples than in the Jaina temples, as, apart from this, it is noticed only in the Nemīnātha temple at Girnar. The six ceilings, including the two in the rear aisle of the *raṅgamaṇḍapa*, are not only beautifully carved but are also characterised by some new features Besides the *nābhicchanda* mode (Figs 29-30) they show *mandāraka* (Fig 28) and *padmanābha* (Fig 27) elements, the latter being a mixed variety of the *padmaka* and *nābhicchanda* In the *nābicchanda* ceiling itself some novelty is seen Unlike the *nabhicchanda* ceiling of the Mahāvira temple at Ghanerav (Rajasthan) and the Sun temple at Modhera, where the *lūmas* are separately rendered in a rectangular frame, the *lumas* in the present temple are combinedly represented in a square frame The images of Vidyādevīs on the pillars and doorframes are all four-armed and bear their distinctive attributes and cognizances But the goddesses on the sixteen-sided section of the pillar shaft are only two-armed It appears that by this time the iconography of Vidyādevīs was not fully settled, for Vairoṭyā has bull instead of snake as her mount and Mānavī holds lotuses rather than boughs of tree

The *rangamandapa* is an open peristylar hall laid out on the floor which is lower than that of the other compartments. It shows an octagonal arrangement of pillars supporting a carved domical ceiling. Such a disposition of the *raṅgamandapa* becomes universal in the later temples. Its ten pillars consist of pedestal, base, shaft and capital, and are tall and taparing, but they do not carry the *uccālakas*, so that they look somewhat squat. They are of both the square end octagonal types (Fig 32), but the square pillars are only two in number Compared to the pillars of the *mukhamandapa* these are of the inferior variety. However, the two-armed male dancers on the shaft of the square pillars show movement, and the chain-and-bell pattern is nicely done The architraves show uniformity in ornaments, viz diamonds and lotus scrolls, and their underside lotus medallions consisting of two rows of incurved petals are carved in high relief The cusp-*tilaka* type of *toraṇa* arch (Fig 32), which has been devised to bring vertical pressure of the dome over the pillars, is superior to that seen in the *hastiśālā* of the Vimalavasahi at Abu Consisting of eight courses the domical ceiling (Fig 31) is shallow and displays two unusual features, namely the *grāsapaṭṭī* below *karnadardarikā*, and only one course of *gajatālu* instead of the usual two or three The *kolas* are arranged in harmonial regression and consist of both the mono and the whorl type, the latter showing as many as seven folds. This is the first Jaina temple of our region which carries sixteen angelic brackets in the dome All these bracket figures (Fig. 33) are four-armed and carry lotus, pitcher, knife, musical instruments, etc The *padmaśilā* is somewhat heavy, and its *kolas* are disposed in harmonial regression

This temple begins to represent narratives (Fig 34) selected from Jaina mythology and figures in boxes (Fig 35) in the side aisles of the *rangamandapa* Carved in pleasing relief the *narratives* conspicuously show the *pañcakalyāṇakas* and the life scenes of the Jinas Each scene is carved with appropriate details. In the birth *kalyāṇaka* Naigameṣin is occasionally seen For intelligibility the scenes have been labelled

The *devakulikās* with a colonnaded corridor having one arcade of pillars are plain and simple and do not run at the back of the court The idea of constructing *devakulikās* also was not fully materialised, as instead of *devakulikās* there are niches on the front side; their number also is only twenty-two, although it should have been twenty-four. Generally, the *devakulikās* have a single-*śākhā* doorframe, decorated with diamonds and beads and carrying a female pitcher-bearer at the base of the jamb But two of the *devakulikās* have a *dviśākha* doorframe, and the female pitcher-bearer at the base of the jambs is accompanied by a male attendant The additional jamb is decorated with foliate scrolls The corridor lacks in height, so that there are placed squat pilasters right above the pillars in order to maintain the height of the side aisles Below these pilasters is a corrugated eave-cornice which does not serve any architectural purpose in the interior

This temple also possesses a featureless enclosed *balānaka*, which is rarely found in the Jaina as well as Brāhmanical temples of Gujarat Its enclosing wall consists of perforated stone grilles cut into geometrical and floral patterns Compared to the grilles in the *hastiśālā* of the Vimalavasahī at Abu these are of the inferior variety A remarkable feature of the *balānaka* is that it is well integrated with the *devakulikās* (Fig 22)

Further progress of the style may be seen in the *mukhamaṇḍapa* and the lateral entrance porches of the *gūḍhamanḍapa* of the Vimalavasahi at Abu Here the *pīṭha* (Fig 4) is more ornate and carries a *narathara* above the *grāsapaṭṭī* The square pillars are as ornate as those seen in the Mahāvira temple at Kumbharia, but here the shaft is sober and its ornaments varied The square section of the shaft carries not only the images of four-armed goddesses, but also the images of four-armed Pratihāras and Yaksas, and two-armed male dancers and musicians The figures of dancers and musicians bear close resemblance to those occurring on the square pillars of the *rangamanḍapa* of the Mahāvira and the Śāntinātha temples at Kumbharia. The ornamental bands of the circular section of the shaft, consisting of three or four bands, are not congested, and the indented foliage here take the form of acanthus. The octagonal pillars, only two in number, are more ornate and carry the same decorative bands

as are found on the square pillars. The five-faceted pilasters (Fig 5) are taller and adorned with the images of goddesses. The architraves invariably depict a band of lotus scrolls and a strip of diamonds, but their underside lotus medallions depict various designs There are as many as eight varieties in the medallions One of these consists of incurved petals This variety can also be seen in the *rangamaṇḍapa* of the Mahāvira temple at Kumbharia, but unlike the two rows of petals in the latter, the present temple shows three rows of petals. The ceilings also show some novel features The independent *nābhicchanda* elements of the Kumbharia-type are left behind, instead, the *padmanābha* elements (Fig 9) are given importance. The *lūmās* of the *padmanābha* ceilings, no doubt, are of the serrated diamond type, but they lack in depth and looks almost flat This is a device of the *samakṣipta* and *samautkṣipta* ceilings of the *padmamandāraka* mode, which gets much popularity in the later tamples. The *sabhāmandāraka* type of ceilings begins to appear in the smaller bays The stamenal tube of the *padmaśilā* is clasped by a band of dancers and musicians as well. The *kolas* are also represented in the reverse order The ceilings begin to represent balcony models and figures of geese on the courses and images of gods and goddesses at the basal corners The two *khattakas* now have a *pañcaratha* ornate pedestal and wall and are crowned by a bell-roof All the three doorframes of the *gūḍhamaṇḍapa* are of the *ṣaṭśakha* variety (Fig 5), and instead of Acchuptā here is found Rohini on the lower part of the jambs With Vairoṭyā her snake mount also comes to view

The Śāntinātha temple of Kumbharia marks the next landmark in the evolution of the style The *pīṭha* and *maṇḍovara* of its *tryanga* sanctum are quite plain Its *śikhara* rises from a *prahāra* and is accentuated, as its *mūlamañjarī* is marked by seven *bhūmi-āmalakas* (Fig 36) The lower *āmalaka* of its crowning members is clasped by a fillet. The *rathikās* at the base of the *śikhara* contain images of *lalitāsana* goddesses and are flanked for the first time by crude balcony models The lattice ornament of the *śikhara* shows decadance as the *caitya*-arches are elongated and oval-shaped (Fig 37) The single-*śākhā* doorfrome of the sanctum is of its own kind The creepers on the jambs are engraved in very shallow relief. The lower part of the jambs is occupied by river goddesses, Gaṅgā on proper right and Yamunā on proper left The representation of river goddesses is singular in the Jaina temples of Gujarat The central projection of the *udumbara* is square depicting stemmed lotus in an inverted crescent Besides *kīrttimukhas* the *udumbara* also displays female figures carrying water pot

On plan the *gūdhamandapa* does not follow the sanctum, as it consists of only two *angas* In this respect it also digresses from the Mahāvira temple at this site. Compared to the beautiful *samvaraṇa* in the latter temple, the *samvaranā* in this temple is very poor in workmanship and is studed with unfluted *ghantās* Its doorframes reveal some individual features The northern doorframe consists of only two jambs, this is because the jambs on their outer flank are accompanied by the pilasters of the *mukhamandapa* Consequently, the pilasters also serve as jambs This can also be imagined from the fact that Acchuptā and Vairotyā, who occupy jambs in the Mahāvira and the Pārśvanātha temples at Kumbharia, are depicted here on these pilasters The overdoor depicts *aṣṭamangalaka*, this is a rare depiction in the Jaina temples of our region The *lalāta* of the single-*śākhā* doorframe of the lateral entrance porches depicts a male musician rather than the usual Jina image The big domical ceiling of the *gūḍhamandapa* is very shallow and lacks even the important mouldings like *karnadardarikā* and *gajatālu*.

The *mukhamaṇḍapa* (Fig 38) is divided into six bays. Its *pīṭha* is as ornate as that seen in the Vimalavasahī at Abu, but the *narathara* is absent here and the whole of its front side is treated like an ornate balus trade (Fig 39), which is a special characteristic of the Jaina temples of Kumbharia. There are only five ornamental bands on the shaft of the square pillars, which become almost standardised hereafter The goddesses on the sixteen-sided section are all four-armed now. The decoration of the shaft of the octagonal pillars by ornamental bands is also minimised The five-faceted pilasters, *khattakas* and architraves are more or less similar to those seen in the Vimalavasahī at Abu, but the underside lotus medallions of the architra-

ves show uniformity, although they lose the variety and delicacy we find at the latter place The *mukhamandapa* ceilings, all belonging to the *mandāraka* class, display true *mandāraka* form, as the cusps of the *kolas* are made pointed (Fig 40) The ceilings represent for the first time true *ardhapadma* pattern, Kinnara-couples at corners, and intersecting garland loops Vidyādevī Mānavi now carries boughs of tree Among the four *dikpāla* images appearing on one of the ceilings, the image of Nirṛti is undeveloped, for he does not carry his popular *kapāla* attribute

The pillars (Fig. 41) of the *rangamandapa* are provided with *uccālakas*, but due to the absence of pedestal below the base they still lack in height Like that of the Mahāvīra temple at this place the *rangamandapa* dome is still shallow, but the stamenal tube of the *padmaśilā* is longer (Fig 13) The narratives (Fig 45) and figures in boxes in the side aisles of the *raṅgamaṇḍapa* are continued, but the accessory figures being increased the scenes become somewhat complicated Some change in the depiction of *Janma-kalyāṇaka* is also found In the Mahāvīra temple Naigamesin is occasionally seen carrying the child Tirthankara to perform the birth-rite, but here he is present in the birth ceremony of almost each Tīrthankara One of the ceilings in the side aisles depicts a panel of sixteen Vidyādevīs This is the earliest representation of a complete set of sixteen Vidyadevīs (Fig 44)

The *devakulikās* are now twenty-four in number The niche-type *devakulikās* are continued on the front side, but they are screened by a double arcade of pillars, a feature which becomes more prominent later Made by cutting off the corners the ceilings of the *devakulikās* also show some change and advancement The ceiling slab in each bay is relieved with a full-blown lotus flower, while the same in the Mahāvira temple is occasionally seen Besides, the lotus shows a central circle marked with twine pattern, and at times it is set up in a border of lotus scrolls Although the doorframe of all the *davakulikās* is of the single-*śākha* variety, it bears the decoration of diamond and-beads as well as lotus scrolls Another noteworthy feature is that the female pitcher-bearer at the base of the jamb of each *devakulikā* is accompanied by a male attendant.

The two main entrance porches also reveal a few important features The doorframe of the northern porch carries images of the river goddesses Gaṅgā and Yamunā at the base of the jambs, but unlike those in the sanctum, here Yamunā is represented on proper right and Gangā on proper left The *ardhapadma* in the ceiling of the western porch is carved in the old fashion and hence does not look as handsome as that seen in the *mukhamandapa* The *lalāta* of the doorframe in the western porch depicts an image of Lakṣmi instead of Jina, a feature also found in the western entrance porch of the Pārśvanātha temple at this site

The story of the architectural development is carried forward by the Pārśvanātha and the Neminātha temples at Kumbharia and by the main temple complex of the Neminātha temple at Girnar The *gudhamandapa* and the *rangamandapa* of these temples are spacious, and their domical ceilings are perfectly done The *devakulikās* are all of the cell-type, but they still cover only half of the court The smaller ceilings begin to represent the lotus petal-and-bud ornament The sculptures wear suitable dress and ornaments and are elegant The Kumbharia temples also possess a *nalamandapa* in the scheme of the plan

The earliest among these is the Pārśvanātha temple The plan and the vertical disposition of mouldings of its sanctum and closed hall are not very different from those seen in the Śāntinātha temple there, but the domical ceiling of the *gūdhamandapa* is perfectly done, as it contains three courses of *gajatālus* In this respect it also shows advancement on that of the Mahāvīra temple at this site, which possesses only two *gajatālu* courses The points of the *kolas* in one course of the dome are occupied by Nāgas, who rarely occur on the ceilings of the Jaina temples of Gujarat. The *pañcaśākha* doorframe of the *gudhamandapa* (Fig 46) is very similar to that of the Mahāvira temple, but here both the niches of the doorsill are alloted to the goddesses, and the *lalātabimba* is occupied by Padmavatī, the Yakṣi of Pārśvanātha to whom the temple is dedicated Besides, its overdoor depicts fourteen auspicious objects seen in dream by the

Jina mother during conception, these representations are found on the door of this temple only

The *mukhamandapa* is disposed in the same manner as we find in the Mahāvīra temple there, but in ornamental details it closely follows the Śāntinātha temple, with this difference that some of the ornamental bands on the shaft of the octagonal pillars go out of vogue The *mukhamaṇḍapa* is also characterised by an individual feature, i e the two *khattakas* are crowned by a multiple *torana*-arches instead of the bell roof or *udgama* pediment

The *rangamandapa* is spacious and proportionate The pillars (Figs 50-51) are stout and provided with pedestal and *uccālakas* The corners of the square pillars are chamfered into five angles, unlike the usual three, and the male dancers on the square section of the shaft are all four-armed Its dome (Fig 49) is composed of nine courses, three of which consecutively display *gajatalu*, a figural band, and *gajatalu* By the introduction of more than one course of *gajatalus* the old defect of shallowness has been eliminated To reinforce the dome there were also placed sixteen bracket figures, now lost The arrangement of *kolas* in co radial regression begins to appear, but this is not found in the *padmaśilā*

Though the *devakulikās* are still twenty four in number, the niche-type *devakulikās* are now converted into cells proper, so that there is found symmetry in the *devakulikās* In ornamentation also they show some advancement The octagonal pillars are ornate and correspond to those found in the *mukhamandapa* The pilasters are like the pillars The architraves are also ornate and bear two ornamental bands of lotus scrolls and diamonds, these decorative bands do not appear even on all those found in the *mukhamandapa* and the *rangamandapa* of this temple The doorframe is still of the single *śākhā* variety, but it has an ornate *udumbara* and the lower part of its jambs is occupied by a Pratihāra accompanied by two female *caurī*-bearers and a female carrying water vessel The *lalāta* of the door is occupied by a *lalitāsana* goddess instead of the usual Jina image The ceilings, particularly those in the west wing, are also ornate They depict for the first time the lotus petal and-bud motif in the cyma recta form, which gets much popularity in the later temples The two central *devakulikās* are highly ornamental The only other temple to possess this feature is the Neminātha temple at this site The *dikpālas* on the exterior walls of the two central *devakulikās* are correctly represented with their respective attributes and *vāhanas* The corridor is elevated, so that only pillar-capitals are placed to maintain the height of the side aisles The corridor is shaded by a ribbed eave-cornice rather than the corrugated one This is the first Jaina temple to introduce a *nālamandapa*

The Neminātha temple at Girnar follows next, which is a *sāndhāra-prāsāda* with a diagonally disposed *gūdhmandapa*, a feature peculiar to the temples of Gujarat (Text Fig 4 on page 147) The *tryanga* sanctum evinces a marked development in the disposition of the buttresses (Fig 54) The *karna* and *pratiratha* are not only equilateral but also have the same proportion The frontal *karna* and *pratiratha* are transmuted in a buffer wall, and the coupling is made at the *pratiratha*, so that there is found wider space between the sanctum and the closed hall To reinforce the wall there are placed *konikās* between the above two buttresses The wall and *śikhara* are severely plain, this is quite unusual during this period. The wall also looks squat and disproportionate This is because the *pītha* displays only a few mouldings and the *janghā* is shorter, in spite of the fact that the latter has a *mañcikā* support, a moulding hitherto absent The *kapota* of the *vedibandha* is now decorated with *udgama* pattern, unlike the usual *caitya*-arch device The *śikhara*, however, looks perfect It is clustered by three rows of *śrngas* and *urahśrngas*, and its *mūlamañjarī* is divided into nine stages of *bhūmi-āmalakas* Now the *rathikās* at the base of the *śikhara* are flanked by ornate balcony models and crowned by triple *udgama*, unlike the double seen in the Mahāvīra temple at Kumbharia

The *tryanga gūdhamandapa* repeats the *pītha* and *mandovara* mouldings of the sanctum, so that it also looks disproportionate But its *samvarana* roof (Fig 55) is elegant and shows advancement in that all its *ghantās* are surmounted by *kalaśa* and *bījapūraka*. The interior of the *gūdhamandapa* is spacious, but due to squat lateral porches it is gloomy The

pillars are stout but featureless, while the dome is proportionate and well carved (Fig 56) The sixteen bracket figures of Apsarās, which are intact to this day in the dome, show poise but resemble the Nāyikās rather than the heavenly dancers From the side brackets of the pillar-capitals, which are treated as *makara* heads, emerge fine scalloped *torana* arches, while the other brackets support struts of Apsarās and *śārdūlas* We have already seen the importance of *torana*-arches in the dome of the Kumbharia temples, but here the architect has gone a step further by adding figure-struts This experiment of bringing vertical pressure of the dome over the pillars has served an useful architectural purpose in the later temples as well The carving of bells in lotus petals and diamonds in volutes on the architraves supporting the dome is fine and corresponds to that seen in the contemporary Navalakhā temple at Sejakpur and the Rudramahālaya at Siddhapur

The Girnar temple is followed by the Nemināthа temple at Kumbharia Its *tryanga* sanctum closely follows the scheme of plan of the Neminātha temple at Girnar, but as against the latter it has a proportionate and highly ornamented wall (Fig 59). To give more height to the *pītha* it displays, above the *grāsapaṭṭī*, the mouldings of *gajathara* and *narathara* Both these mouldings are not new during this period, as they have already made their appearence in the Sun temple at Modhera The *narathara* may also be seen in the *mukhamandapa* of the Vimalavasahī at Abu Now the *kumbha* of the *vedibandha* is inset with sculptured niches, and the *mañcikā* carries circular pendants in conjugation with the pillaretes of the *parikara* of the *jaṅghā* sculptures The *jaṅghā* bears four armed images of *dikpālas* on the *karnas* and of Vidyādevīs on the *pratirathas* Carved almost in the round these images are elegant in proportion and developed in iconography. The eight *dikpālas* with their respective attributes and *vāhanas* are correctly represented in pairs on the *karnas* The Vidyādevīs are also represented with their respective *āyudhas* and *vāhanas* and hence are easily recognisable The *śalilāntaras* of the *jaṅghā* have also been occupied by the figure sculptures consisting of Apsarās and amorous couples Compared to the Apsarās of the Neminātha temple at Girnar, these show a better proportion and are represented in various attitudes and poses of dance. The *bhadra*-niches topped by *toraṇa* arches are deeply set. Above the *jaṅghā* occurs for the first time a round *bharaṇī* clasped by drooping foliage

The *mukhamandapa* consists of ten bays and is landed up from the *rangamandapa* by three stairways, of which the side ones are not properly made, as they lack even the moonstone and their steps are shorter. Its plain *pītha* is in utter contrast to the ornate one noticed in the other Jaina temples of the region All the pillars (Fig. 62) are square and ornate and show advancement on the earlier temples in that the sculptures of the square section of the shaft are both four and six-armed. But, at the same time, they show decadance in the chain-and-bell pattern carved on the round section of the shaft, for it is shallow in relief and narrow in breadth The five-faceted pilasters are of the same variety as those seen in the *mukhamandapa* of the Vimalavasahi at Abu. The underside lotus medallions of the architraves are also shallow in relief and look unpleasant As regards ceilings, they are inferior to those found in the earlier temples, but they show two notable features firstly, their soffit begins to represent full-blown big lotus flowers, and secondly, the lotus petal-and-bud ornament has got more popularity The two *khattakas* have the usual five-faceted moulded pedestal, but they are crowned by a triple *udgama* unlike the double in the Mahāvīra temple at Kumbharia, and the shoulder of the *kumbha* of their *pītha* is decorated with foliage, an ornament frequently shown on this member of the *pītha* in the later temples

The *rangamandapa* is very spacious as we find one row of pillars in the side aisles also This type of arrangement of the pillars in the side aisles of the *rangamandapa* is also noticed in more developed temples such as those located at Abu. All the pillars (Fig. 60) of the nave are of the square variety and resemble those seen in the Pārśvanātha temple there, only that here the male dancers and musicians on the square section of the shaft are both four- and six-armed and the chain and-bell pattern shows a decline The dome of the nave closely corresponds to that seen in the

Pārśvanātha temple at the same site, but here it is more evolved, as the *kolas* in the *padmaśilā* also are arranged in coradial regression (Fig. 61)

In the arrangement of *devakulikās* also we find some advancement The platform on which they rest is extended round the back of the court, and it was but the next step to adorn this portion also with *devakulikās* Although their number increases to twenty-six, they do not go beyond the *gūdhamandapa* A notable peculiarity of the *devakulikās* is that they do not have the partition walls, a practice also found in some of the later temples In the east and west wings they are screened by a double arcade of pillars, but the old practice of disposing one arcade of pillars is continued here in the north wing The eave-cornice and the squat pilasters in the corridor have been eliminated by putting taller pillars to maintain the height of the side aisles of the *rangamandapa* The five-faceted pilasters are more ornate, as their shaft is decorated with figural as well as floral patterns The dooframes of all the *devakulikās* are of the *dviśākha* variety Unlike the Pratihāra image in the Pārśvanātha temple, the lower part of the jambs here is occupied by a goddess with attendant figures The doorsill in each *devakulikā* depicts Sarvānubhūti on proper right and Ambikā on proper left, but all these images are carved in very shallow relief The central *devakulikas* in the side wings are comparatively more ornate(Figs 64-65), but being built on a lower floor level they are asymmetrical. The *devakulikās* are approached from the *raṅgamaṇḍapa* by a double flight of steps, a feature neither found earlier nor later

Further development of the style is traceable through the Jaina temple at Sejakpur, the *rangamaṇḍapa* and *devakulikās* of the Vimalavasahī at Abu, the Ādinātha temple at Shatrunjaya, the *devakulikās* of the Neminātha temple at Girnar, the Ajitanātha temple at Taranga, the Jaina temple at Bhadreshwar, the Bāvanadhvaja Jinālaya at Sarotra and the Pārśvanātha temple at Ghumli. These temples evince a marked development in the following features ,

1 The shoulder of the *kumbha* of the *vedibandha* is generally decorated with foliage, and the *kalaśa*, also of the *vedibandha*, with beaded garland-and-rosette design
2 A fillet type of moulding, carved with a strip of diamonds, is sometimes seen in the *pītha* or the *vedibandha*
3 The *bhadra* niches at times are enclosed by a balustrade
4 The *śikhara* is clustered round by subsidiary turrets and reaches its maturity
5 The *kūtas* are discarded in the *samvaranā*
6 The *mukhamaṇḍapa* is landed up from the *rangamandapa* by three well-arranged stairways
7 The pillar-shaft is decorated with a goose-band, and the chain and-bell pattern is occasionally seen
8 The *devakulikās*, wherever present, run all around the courtyard
9 A large number of composite ceilings come to view
10 The sculptures are taller and overburdened with ornaments, and the angular modelling deteriorates their form
11 Side by side four-armed images, the multi-armed images also make their appearence

The earliest of these Jaina temples is the one located at Sejakpur Consisting of a sanctum,a *gūdhamandapa* and a *mukhamandapa* and possessing an elaborately carved interior and exterior, this temple is a small gem of the Jaina temple architecture (Text Fig 6 on page 157, Fig 66) Its *tryanga* sanctum reveals all the elements of plan we get in the Neminātha temple at Kumbharia The mouldings of the *pītha* and *vedibandha* are highly ornate and carefully chiselled out The richness of the carving is clearly indicated by this that the *jādyakumbha* is decorated with *padmapatra* This is the first Jaina temple to bear the carving of foliage on the shoulder of the *kumbha* and of beaded garland-and-rosette design on the *kalaśa* of the *vedibandha* The *jaṅghā* bears the usual figure sculptures, but the *varaṇḍikā* consists of two *kapotas* instead of the usual one The *gūḍhamandapa* is of the exceptional plan and design It consists of four proliferations, of which the *karna*

and *bhadra* are almost equal in dimension; this gives a pleasing effect to the plan of this *maṇḍapa* Among the ornaments of the pillars the goose-band is also included

The Vimalavasahī at Abu has a highly ornamented *rangamandapa* and *devakulikās*, and no Jaina temple except the Lūnavasahī at the same site can compete it in the embellishment of these compartments The *raṅgamandapa* is very spacious, as, besides a row of pillars in each of the lateral sides, the pillars in the square central nave are disposed on all the four sides. The *rangamandapa* has also been made highly ventilated by uncovering the space in the front two corners (Fig. 16) In doing so the nave had to be slightly raised from the level of the courtyard, so that rain water could not spread all over. The nave, however, looks squat, because the pillars lack in height (Fig. 6) All the nave pillars are ornate and belong to the square type The chain-and-bell pattern is found on the shaft of two pillars only, after this it goes out of fashion The architraves are equally ornate and bear on their underside creeper medallions instead of the usual lotus medallions. The cusp-*tilaka* type of *torana*-arches and the bracket figures of Apsarās and Śālabhañjikās not only relieve the vertical pressure of the dome but also enhance the beauty of the nave Compared to the large dome its *padmaśilā* is shorter and looks quite unpleasant (Figs 11-12) The dome also reveals many other important features Its courses display for the first time a row of elephants and a row of horse-riders This is the first Jaina temple to possess smaller *lūmās* in the ceilings The iconography of the sixteen Vidyādharas is more developed as they are having four as well as six arms The Vidyādevīs are given considerable importance as all the sixteen brackets in the dome are alloted to them The corners of the dome are filled with the images of gods and goddesses, while the same in the earlier temples are occupied by bold *kīrttimukhas* Three well arranged stairways are made to approach the *mukhamaṇḍapa* from the *rangamaṇḍapa*

The *raṅgamaṇḍapa* porticoes towards the *devakulikās* are supported by squat pilasters, a practice also seen in the early temples at Kumbharia The pillars of the porticoes are taller and provided with *uccālakas*, and carry very little ornamentation The ceilings are elaborately carved, they depict certain novel features such as a row of lions, *mandāraka* element in the *samautkṣipta* and *kṣiptotkṣipta* forms, and lotus petal-and-bud motif in the cyma reverse order The ceilings of the *padmamandāraka* variety also make their appearence Sometimes the entire bay is alloted to an image of goddess, Sarasvatī or Lakṣmī (Fig 20)

The Vimalavasahī is the earliest intact Jaina temple where *devakulikās* run all around the courtyard Fifty-four in number they have a double arcade of pillars on all except the back side. The goose-band seems to be a popular ornament of the pillars, as all the corridor pillars bear this ornament The five-faceted pilasters are like the pillars but the two near the main entrance are more ornate and evince as many as seven facets which are maximum so far seen Generally, the door-frames are of the *catuśśakha* variety, previously such doorframes are noticed only in the two central *devakulikās* of the Neminātha temple at Kumbharia The *stambhaśākhā* at some places is moulded and chamfered like a diaper work. Sometimes the projecting *kīrttimukhas* on the doorsill are replaced by projecting niches containing diamonds, this is an individual characteristic of this temple The ceilings of the corridor are ornate and varied Except for the ceilings in front of *Devakulikās* 3 and 52, no two ceilings are identical They show a large number of composite ceilings The *sabhāpadmamandāraka* ceilings are found even in the smaller bays Apart from the *samautkṣipta* and *kṣiptotkṣipta* forms of the *mandāraka* ceilings in the *rangamandapa* porticoes, here occur *samakṣipta* and *samatala* forms of the *mandāraka* ceilings as well The *padmaka* and *padmamandāraka* ceilings in the *samautkṣipta* and *kṣiptotkṣipta* forms are also seen The *nābhicchanda* ceilings consist of small *lūmās* The figural and floral devices are given almost equal importance in the decoration of the ceilings Many varieties in the lotus flower are seen. The ribs of the *gajatālu* and *kola* become thinner now. The *gajatālus* at times show entwined Nāgas, this embellishment is noticed in this temple only. Two *samatala* ceilings also depict figures in boxes, this is the last Jaina temple to bear this representation. In

the narratives the *pañcakalyāṇakas* are only briefly shown (Fig. 17), instead, some auspicious events such as war between Bharata and Bāhubali, Nṛsimhāvatāra of Viṣṇu (Fig. 21), Kāliyadamana scene, etc., are predominantly shown. Except for the scene depicting the fight between Bharata and Bāhubali in one of the front bays of the *ranga-maṇḍapa*, the legends below the narratives go out of vogue The Vidyādevīs in a set of sixteen also occur in the corridor ceilings Besides four and six-armed images, here are found eight, ten (*ranga-maṇḍapa*), sixteen and twenty-armed images (Fig 18), the last being the maximum in the Jaina temples of Gujarat. Though the images are rich in iconography, they are weak in sculptural quality Their angular modelling, excess jewellery and slender form almost give a petrified effect (Figs 18-21)

The elephants of the *hastiśālā* are stocky and wear very little jewellery.

The Ādinātha temple at Shatrunjaya is a grand edifice with a *tryanga* sanctum and a *gūdhamandapa* It shows all the characteristics of the developed temples The *jadyakumbha* of its *pīṭha* is decorated with lotus leaves (Fig. 70), an ornament also found on this member in the Jaina temple at Sejakpur The *vedibandha* consists of seven courses, the additional moulding being the *ratnapaṭṭikā* above the *mañcikā* (Fig 68) The *bhadra*-niches are enclosed by a balustrade, a feature hitherto unknown. The *salilāntaras* of the *janghā* bear figures of ascetics besides those of the Apsarās Above the *janghā* occurs a square *bharaṇī* unlike the usual round one The *gūdhamandapa* doorframe is of the *saptaśākha* variety, this is maximum in the Jaina temples of Gujarat.

The *devakulikās* (Fig 58) in the Nemināatha temple at Girnar are severely plain They are of no interest, except that their number has increased to seventy-two, which is the maximum in the entire Jaina series

The Ajitanātha temple at Taranga (Fig. 72) is the loftiest Jaina temple of our period. It is a *sāndhāra-prāsāda* consisting of only a sanctum, a *gūdha-maṇḍapa* and a *mukhamaṇḍapa*. The plan of its *catu-ranga* sanctum reveals two unusual features ; firstly, the *koṇikās* gradually diminish in the *pītha*, secondly, the buffer wall consists of the frontal *karna* and *pratiratha* of the sanctum and the rear *karna* of the *gūḍhamandapa*, so that it has become unpleasantly long The *pīṭha* is shorter in comparison to the high wall, as it lacks the complete set of mouldings The *vedibandha* carries all the seven mouldings of the Ādinatha temple at Shatrunjaya, but is more ornate than that in the latter. Being a two-storeyed building the wall consists of two *jaṅghās*, the lower being higher than the upper one The lower *janghā* carries the usual four-armed *dikpāla* images in their correct position on the *karnas* and the figures of Apsarās on the *salilāntaras* and *konikās*, but it shows eight-armed dancing goddesses on the other buttresses The lower *jaṅghā* is supported by a *narapaṭṭikā*, which is very rare on this part of the wall Unlike the lower *janghā*, the upper one has a *mañcikā* support and carries large, elongated, carved half diamonds on the side planes and hollowed out similar but full diamonds on the *konikās*, *salilāntaras* and *nandikās* Similar half diamonds may also be seen in the Nemināatha temple at Kumbharia and the Ādinātha temple at Shatrunjaya, but the representation of full diamonds is a special characteristic of this temple The square fluted *bharaṇī* above the *janghā* lacks in relief and is unpleasant The eave cornice also consists of two *varandikās*, each comprising a *kapota*, a fillet carved with lotus scrolls, and a ribbed awning What is noteworthy here is that it consists of only one *kapota* instead of the usual two A remarkable feature of the eave-cornice is that it carries on its extrados the images of Vidyādharas carved in the round Like the two *jaṅghās*, the *bhadra* above the *pītha* also carries two balconies, each consisting of four traditional component parts (*rājasenaka*, *vedikā*, *āsanapaṭṭa* and *kakṣāsana*), except that the longer lower balcony has in addition a broad fillet adorned with rosette-marked diamonds But these balconies excel all those seen in the earlier temples in showing sculptures of gods and goddesses, musicians and dancers, *mithuna* scenes, etc From the architectural point of view the lower balcony is very wide, and while the stone grilles that shut them are beautifully carved, they allow very diffused light to pass into the inner ambulatory.

The *śikhara* (Fig 72) is elegant and reaches its maturity. Besides *śṛṅgas* and *urahśṛṅgas* it shows

pratyangas, *tilakas* and balcony models The *rekhā* of the *mūlamañjarī* is divided into eleven stages of *bhūmi-āmalakas*. The *rathikās* contain images of eight-armed standing goddesses and are crowned by triple *udgama* The *caitya*-arches forming the lattice ornament of the *śikhara* are fine but minute The *śikhara* is also characterised by some individual features Firstly, the recesses between the *śṛngas* are filled with sculptures of goddesses and amorous couples rather than the *gajamuṇḍas* Secondly, the *skandha* supports the sculptures of Jaina Munis carved in the round. Thirdly, the bigger *śṛngas* are but the replica in some total of the whole *śikhara* Fourthly, it has a *śukanāsā* lodged over the buffer wall

Like the Neminātha temple at Girnar, its *caturanga gūḍhamandapa* is diagonally articulated to the sanctum (Text Fig. 7 on page 159) Its wall not only repeats the mouldings and the decorative scheme of the sanctum but also continues the bottom row of *śṛngas* above which comes the *samvaraṇā* roof The *samvaraṇā* (Fig 77) is composed of bells only, which are tantalizingly small for its size The bells in the cardinal directions, i. e four ridges, gradually become larger at their ascent, such a progression in the size of bells is, as rightly suggested by Dhaky,[7] far from satisfactory from the aesthetic point of view The pillars of its lateral entrance porches as well as those in the interior are all of the octagonal type and carry very little ornamentation They are, in fact, too tall to look nice, especially those that support the dome The architraves are divided into three fasciae of ornamental bands, unlike the usual two, but this is rare The big lotuses that adorn the ceilings are frequently shown, but their form has become stereotyped The *saptaśākha* doorframes of the lateral porches do not depict Sarvānubhūti and Ambikā on the doorsill but some other Yakṣa and Yakṣi, and their lintel is canopied by a cornice which becomes a common characteristic of the later temples The eastern doorframe of the *gūḍhamaṇḍapa* also possesses a *hamsaśākhā*, a jamb noticed for the first time in this temple and shared by the later temples The dome (Fig. 81) of the *gūdhamandapa* is of the developed class, as it contains three courses of *gajatālus* and its *kolas* are arranged in coradial regression, but compared to the large dome its *padmaśilā* and sixteen *lūmās* are smaller in size. The sixteen bracket figures of Apsarās are not as loaded with ornaments as we notice them on the wall sculptures and hence look handsome One course of the dome represents chequer pattern, which is quite rare

The *mukhamaṇḍapa* consists of only six bays This is surprising if we observe the grand scheme of plan of the other two compartments It shares its *pītha* with the sanctum and *gūdhamandapa* without any innovation, a feature hitherto absent The pillars (Fig 73) and architraves are exactly similar to those seen in the *gūdhamandapa* In the ceilings, belonging to the *samatala* and *sabhāmandāraka* (Fig 80) varieties, the figural representations are minimised and the floral designs predominate

The Jaina temple at Bhadreshwar is a full-fledged Jaina temple consisting of a sanctum, a *gūdhamandapa*, a *mukhamandapa*, a *rangamandapa*, a *nālamandapa*, and a range of forty-eight *devakulikās* surrounding the whole complex The *pītha* of its *tryanga* sanctum (Fig. 83) is a developed one, as it displays three *bhiṭṭas* and all those mouldings we find in the Nemināthа temple at Kumbharia, only that here the *grāsapattī* is underlined with carved leaves and the *narathara* is replaced by a *ratnapattikā* The *vedibandha* shows six popular mouldings which resemble those seen in the Jaina temple at Sejakpur. The *śikhara* (Fig 84) reveals all the subsidiary turrets indicative of this phase There is nothing remarkable in the *gūdhamandapa* The *mukhamaṇḍapa* consists of only three bays Its pillars are ornate and belong to the octagonal type, they bear a goose-band which is very common in the temples of this phase The *rangamandapa*, which has been very attractive in the earlier temples, is of little interest The *devakulikās* are more evolved, as they have ornate walls and are crowned by *śikharas* (Fig 82) A remarkable feature of the *devakulikās* is that in the back row they are approached from the court by three stairways and are screened, like many earlier temples, by a double arcade of pillars Another thing worth noticing is that the *lalāta* of the doorframes depicts diamond rather than the Jina figure

The Bāvanadhvaja Jinalaya at Sarotra is also an evolved Jaina temple The arrangement of its

plan is much like the Vimalavasahī and the Lūnavasahī at Abu, but the construction of an ornate porch is its own characteristic The wall (Fig. 87) of its *tryaṅga* sanctum and *gūdhamandapa* carries all the ornate mouldings and a sculptured *jaṅghā* which the developed temples of this phase possess The pillars (Text Fig. 9 on page 172) of the *gūdhamaṇḍapa* are very ornate The *mukhamandapa* is divided into nine bays, its octagonal pillars are ornate and show two new decorative bands, one consisting of saw-tooth pattern and the other, that of *caitya*-arch, both being frequently represented on the pillars of the most developed temple, Lūnavasahī at Abu The pillars of the *rangamaṇḍapa* are of the octagonal type and carry very little ornamentations Fifty two in number the *devakulikās* (see Fig 86), partly built of baked bricks and partly of white marble, show symmetry in having one arcade of pillars all around The use of moulded bricks on the exterior wall is remarkable Like those in the Jaina temple at Bhadreshwar, all the *devakulikās* here also are crowned by *śikharas*. An interesting feature of the *devakulikās* is that they do not have the partition walls

Little is known about the architecture of the Parśvanātha temple at Ghumli

The style of Jaina temples reached its maturity in the Lūnavasahī at Abu, which is the most splendid achievement of our period and a rare creation of human mind The *tryanga* sanctum and the *dvyanga gūdhamandapa*, with a plain wall and a *phāṁsanā* roof, require no comment, but the lateral porches (Fig 89) and the western door (Fig. 92) of the *gūdhamandapa* are very interesting. The porches have an exquisitely carved *pītha*, they are enclosed by an ornate balustrade which is treated like a half-blown lotus flower, a feature not known earlier but, at the same time, present in the contemporary Dhaboi gateway Both these members are also extended into the *mukhamandapa* and are unparallel in beauty The highly ornamented *kakṣāsana* pillars and pilasters show novelty in their form and ornamentation. Unlike the figural decorations in the earlier temples, the columns here predominantly show floral and geometrical patterns and are finished off like a diaper work The ornaments of the shaft of these columns consist of miniature shrine models, saw-tooth pattern, half-blown lotus flowers, flutings, *kīrtimukhas* spewing jewelled festoons, *ardhapadma*, leaves, *Mālādharas*, and minor mouldings of *kumbha*, *kalaśa* and *karṇikā* The *triśākha* western doorframe also resembles a diaper work, as its jambs are rounded off by vertical flutings A peculiar feature of the door is that its lintel represents miniature *śikharas* and balcony models The moonstone is an ornate one, as the *ardhacandra* is incised with scallop pattern

Divided into nine bays the *mukhamaṇḍapa* is second to none in the treatment of the pillars, pilasters, ceilings and the two *khattakas* (Fig 91) The six *kakṣāsana* pillars are as ornate as those found in the lateral porches of the *gūdhamaṇḍapa*, but they cannot compete the four octagonal pillars in the central bay, as they are more elaborate in respect of the figure sculptures, specially eight female dancers occurring on the base of the shaft An important feature of these as well as many other pillars in this temple is that their angles are deeply chamfered, so that they look almost circular The three-faceted pilasters bear very little ornamentation, but their facets are so chamfered as to give a diagonal effect The two *khattakas* are most gorgeous and appear as if moulded out of wax The nine ceilings depicting *nābhicchanda*, *mandāraka* (Fig 94) and *sabhāmārga* elements, or the composit forms of the *sabhāmandāraka*, *sabhāpadmamandāraka* and *padmamandaraka* (Fig 97), are matchless in beauty There are two types of the *nābhicchanda* ceiling In one variety the *lūmās* are bigger in size, resemble the serrated diamonds, and are arranged in diagonal order (Fig 90) Similar disposition of the *lūmās* with sufficient depth may be seen in the Mahāvīra temple at Kumbharia (Fig 29) and the Vimalavasahī at Abu (Fig 9), but here the depth has been minimised in order to dispose the *lūmās* almost in a *samatala* plane, which is so characteristic of the *nābhicchanda* ceiling in this temple In the other variety smaller *lūmās* are arranged in a grid, and being projected and depressed alternately they produce a rhythmic effect of light and shade The arrangement of *lūmās* in a grid is also noticed in the corridor ceilings of the Vimalavasahī at Abu, but being disposed in one plane they cannot match these ceilings In the domical ceilings belonging to the *sabhāmārga*, *sa-*

bhāmandāraka and *sabhāpadmamandāraka* varieties the floral and vegetal designs predominate The lotus petal-and-bud pattern, which frequently occurs in both the cyma recta and cyma reverse forms (Fig. 100), is most tastefully represented Indeed, the petals are so minutely carved that their veins are also visible. Besides, they are stencilled and show sufficient depth cast by deep shadows between the petals and stalks The buds issuing from stalks aro now blossomed The flower buds in the centre of the *kolas* and the *lūmās* are also blossomed The ribs of *kolas* and *gajatālus* are treated like lotus stem The *campaka* flowers are also used in the ornamentation of the ceilings The lotuses in the *ardhapadma* pattern are also shown with stalks. The *padmamandāraka* eeiling reveals two unusual features, viz the *lūmās* are large in number, and the *padmaśilā* in some cases is a square one

Compared to the squar nave of the Vimalavasahī at this place, the same in the present temple is elevated by disposing taller pillars (Fig. 93), which are much like the *mukhamandapa* and the porch pillars The platform on which the pillars stand shows, unlike the Vimalavasahī, representation of diamonds on the sides Besides the cusp-*tilaka* type of *torana*-arches, it has two more varieties, namely the whorl type and the wave type The architraves supporting the dome over the pillars is adorned with a strip of minute diamonds Composed of ten heavily ornamented circular courses and an ornate *padmaśilā* the domical ceiling (Figs 95-96) is a work of sculpture rather than architecture The *kolas* consist of nine whorls which are maximum so far seen The twenty-four projecting *lūmās* are most tastefully rendered The iconography of the sixteen Vidyādharas (Fig. 98) supporting sixteen Vidyādevis is most developed, as all of them are possessing six arms. All these sculptures are superb in execution and are given almost a metallic finish The *padmaśilā* is built on the principle of coradial regression and sees its apogee. Made of one solid block its petals are so thin and translucent that they immediately catch the eyes of the onlookers The visitors also do not move on without utterring a word of appreciation. The convention of depicting multi-armed gods at the basal corners of the dome is continued here in two corners, but the other two are occupied by *lūmās* which are very commonly represented in this temple

In contrast to the highly ornate nave pillars, the pillars of the porticoes attached to the *raṅgamaṇḍapa* carry very little ornamentation, but there is no difference in the ornamentation of the *uccālakas* The front side of the porticoes is shaded by a double-curved eave-cornice of unpretended beauty Its intrados is decorated with lotus petal-and-bud device, which is so minutely carved that it resembles an ivory work All the ceilings of the porticoes are testefully carved, but they cannot compete those found in the *mukhamandapa* However, some of the best *mandāraka* forms (Fig 99) are available here Some of the *samatala* ceilings are wholly alloted to the *campaka* flowers This apparently indicates the popularity of floral design in this temple In the small domical ceilings also the circular *lambanas* make their appearence Besides lotus petal-and-bud device, the *padma* course is also decorated with flamboyant pattern In all these ceilings the floral designs such as lotus petal-and-bud, *ardhapadma*, lotus scrolls and *campaka* flowers no doubt predominate, but the figural forms consisting of geese and *kīrttimukhas* are not of secondary importance

Forty-eight in number the *devakulikas* near the lateral porches of the *gūdhamandapa* are recessed back, so that there is found only one arcade of pillars (Text Fig 3 on page 79). This is quite a novel feature in the arrangement of the *devakulikas* The pillars and pilasters carry very little ornamentations, but those near the main entrance are highly ornamental and resemble on aesthetic plane those found in the lateral porches of the *gūdhamaṇḍapa* The doorframes are simple and lack in variety The ceilings are well carved They show some new varieties in the *nābhicchanda* order. Besides the quatrefoil *lūmas* seen in grid in the *mukhamaṇḍapa* and the *raṅgamandapa* porticoes, here are found circular, six-foil and eight-foil *lūmās* of various sizes and arranged in differnt settings The corridor possesses maximum ceilings of the *nābhicchanda* veriety. So many varieties in the *nābhicchanda* order are found neither earlier nor later The *padmaka* and *mandāraka* ceilings do not show any

novelty The ceilings made by cutting off the corners are also seen, but unlike the plain earlier ones, these are very ornamental The lotus scrolls serve here not merely as a decorative motif, but the ceiling in *Devakulikā* 14 A is wholly alloted to this ornament One of the handsomest ceilings of the *padmamandāraka* variety is also seen in the corridor in *Devakulikā* 46B The balcony models, wherever present, are very ornate Among the ornamentations the floral, vegetal and geometrical patterns predominate The *kolas* are seen in various complicated settings such as stepped diamonds, triangles with indented points, quadrate type of Crosses, etc Some ceilings show rectangular plaques in grid This type of ceilings is found in this temple only

In the narratives occurring on the ceilings of the corridor and the porticoes of the *raṅgamaṇḍapa*, the *pañcakalyāṇakas* go out of vogue, instead, the auspicious events such as Renunciation of Neminātha (Fig 102), Samavasarana scene, Birth of Kṛṣṇa (Fig 101), Kṛṣṇa in Gokula, etc, are given importance. In the scenes the accessory figures are quite large in number and look tiny This makes the scenes not only complicated but also unpleasant. In no case the legend is engraved In the arrangement of the narratives also some change is noticed Earlier they have been arranged in concentric circular bands or rectangular panel borders disposed one within the other, but here they are often shown in parallel rectangular panels Although the continuity of the panels are broken off, they are convenient to look at

The tradition of making large-sized images of goddesses as seen in the corridor ceilings of the Vimalavasahī at Abu is continued, but here they have only two, four, six or eight arms (Fig. 104) This is the last Jaina temple to depict multi-armed images In sculptural quality, however, they show some advancement, for the sculptures are given almost a metallic finish Sometimes the images are provided with landscape, a feature not found earlier

The *hastiśālā* is carefully worked out The grilles of the screen wall are of the finest variety (Fig. 105). The elephants (Fig. 103) are most powerful and heavily loaded with ornaments They are well modelled and bear a lustrous polish. The *hastiśālā* possesses the largest number of portrait sculptures.

The Vastupālavihāra at Girnar is also a magnificent temple of this period While the Lūnavasahī was built by Tejapāla, this temple was erected by his elder brother Vastupāla. It is a triple shrine with well-arranged plan, but the architects, as has rightly been pointed out by Percy Brown,[9] have failed to produce an appearance of height, so that the general effect of the elevation is low and flattened (Figs 53 and 109) However, the wall and *śikhara* of the eastern shrine are well proportioned and have no little architectural merit The three shrines have an ornate exterior and interior, all now covered with lime But wherever they are exposed, they show features of the developed and ornate temples This can be very clearly observed in the diamond-band of the *pītha*, in the ornamented *kumbha* and *kalaśa* of the *vedibandha*, in the balustraded wall of the *bhadra*-niches, in the triple *varandikā* of the *mandovara*, in the subsidiary turrets and the accentuation of the *śikhara*, in the schematised lotus medallions of the ceilings, and in the *hamsaśakha* and the corniced lintel of the *catuśśākha* doorframe, with this exception that the pillars and the balustraded walls are tantalizingly plain

The remaining three temples mark a decline in the Jaina temple-architecture This was due most probably to the fact that after Bhīma II the power and prestige of the country only declined, and at last it passed into the hands of the Muslims The country was now constantly engaged in war with different powers, and consequently its economic resources were utilised in the defence of the country rather than in the philanthropic activity The royal patronage to Jainism was also lost Under these circumstance naturally there were erected small and simple temples This is clearly reflected from the following features of these temples

1 They are devoid of *devakulikās*
2. The pillars are simple and plain.
3. The *caitya*-arches forming the lattice ornament of the *śikhara* become very minute and complicated

4. The ceilings lack in varieties and ornamentations The ribs of the *gajatālu* are shorter and widely spaced
5. The sculptures become slender and lifeless

The Sambhavanātha temple at Kumbharia is a small temple comprising only a sanctum, a *gūdhamandapa* and a *rangamandapa*, the whole being surrounded by a *prākāra* Although it has some features in common with the Lūnavasahī at Abu, its simple plan and elevation, and the little ornamentation noticed here and there mark a definite decline in the style of the temple-architecture Its *tryanga* sanctum and *dvyanga gūdhamandapa* have a simple and plain wall, and lack even the *konikās* between the *angas* and the *bharanī* above the *janghā* (Fig 111), which are so conspicuous in the earlier temples The *śikhara* (Fig 110) of the sanctum carrying two rows of *śrngas* and *urahśrngas* and minor turrets like *pratyangas*, *tilakas* and balcony models is perfect, but the minute and complicated *caitya* arches forming its lattice ornament look quite unpleasant All the pillars are simple and belong to the octagonal type, and the ceilings are domical and plain However, the *triśākha* (Fig 112) northern doorframe of the *gūdhamandapa* and the pilasters flanking it and those in the lateral porches are tastefully carved and are by no means inferior to those seen in the earlier temples The temple is also characterised by two individual features (i) the inner wall of the *gūdhamandapa* contains many small sculptured niches, (ii) the *rangamandapa* shares its *pītha* with the sanctum and *gudhamandapa* and hence rests on the same floor level as do the other compartments, although it is usually disposed on a lower floor level

The Jaina temple at Miani (Fig 113) shows further decline in the style and is erected in a very haphazard manner The *tryanga* sanctum and *gūdhamandapa* here too do not have the *konikās*, and their *angas* display only slight projections The *pītha* is very low and contains torus instead of the usual *karnikā* The *mandovara* is quite plain, its *bhadra*-niches are small and are crowned by very short *udgamas* The *śikhara* is squat and heavy The *rathikās* at the base of the *śikhara* are flanked by small niches instead of the usual balcony models. The *rathikās* as well as the flanking niches contain diamonds rather than the images of goddesses The *caitya* arches forming the lattice ornament of the *śikhara* are carved in very shallow relief The doorframe of the sanctum is no doubt ornate, but the *stambhaśākhā* being treated as pillar-shaft looks unpleasant (Fig 115) The sculptures of the jambs are also very ugly The *triśākha* doorframe of the *gūdhamandapa* (Fig 114) is more ornate than that noticed in the sanctum but depicts Sarvānubhūti and Ambikā in the reverse order on the doorsill The doorframe carries a band of bead-and real motif, which is a rare representation in the Jaina temples of Gujarat The domical ceiling (Fig. 116) of the *gūdhamandapa* is undoubtedly perfect and well-carved, but the ribs of the *gajatālus* being shorter and widely spaced are not good looking The architraves supporting the dome show saw-tooth pattern, which is a popular motif of this period The *mukhamandapa* and the *rangamandapa*, which have always been the hub of the main artistic activity, possess plain square pillars and ceilings and are unattractive The *mukhamandapa* has only three bays, and the *khattakas*, which are an essential part of this *mandapa*, are conspicuous by their absence

The Mahāvira temple at Kanthkot is the last Jaina temple of the present survey It consists of only three compartments, viz sanctum, *gūdhamandapa* and *rangamandapa* Unlike the two preceding temples of this phase, the *tryanga* sanctum (Figs 117-18) and *gudhamandapa* of this temple carry all the essential elements of plan and elevation which a developed and ornate Jaina temple possesses Its ceilings (Fig 119) and *saptaśākha* doorframe too are elaborately carved. But the five features enumerated above only let the style go far off In addition to these, there are some other features which are also indicative of the same fact The first and foremost among these is that the *kalaśa* of the *vedibandha* is over-burdened with beaded garland-and-rosette design This becomes a dominant feature of this member in the temples of the subsequent centuries Secondly, the *varandikā* consists of only two members Thirdly, the shaft of the pillars, which are all of the plain square type, lacks even the sixteen-sided section

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CONCLUSION

In the foregoing pages I have made as far as I can a detailed survey of the Jaina temples of Westesn India and traced their evolution. Here I intend to say something by way of sequel

All the Jaina temples of our region during the period under review were built in the Solanki period. During this period Gujarat became a strong political unit of Western India and acquired the maximum size Economically, the country was rich and the merchant Jaina community largely contributed to its economic growth The Jainas also were very influential both at the court and in the public. A great many people were Jaina The Śvetāmbara Jainism had acquired the status of state religion It also found keen royal patrons in the Solankīs The influence of Digambara Jainism was negligible in this part of the country, as all the Jaina temples built during the period belong to the Śvetāmbara sect Under these circumstances, therefore, there were erected numerous and magnificent Śvetāmbara temples, all belonging to a cognate and concerted style, differing only in matter of details Some of these such as those standing at Abu are so splendid that they are counted among the wonders of the architectural and sculptural fields

Fergusson has discussed the Jaina edifices under such heading as the "Jaina Architecture"[1] But this type of sectarian nomenclature is not correct. Stylistically, the Jaina temples of Gujarat show a regional development of the Northern Indian temple architecture From the present survey it is fairly clear that the plan and elevation and the decorative scheme of the main complex of the Jaina temples, viz sanctum and closed hall, are not different from the contemporary Brāhmanical temples of the same region, which are also a regional variation of the same development It is only the *mukhamandapa* and the surrounding *devakulikās* that distinguish the Jaina temples from the Brāhmanical temples Although these compartments are exclusively found in the Jaina temples, they do not change the style of the architecture but rather fulfil the Jaina needs. The importance of the *mukhamandapa* lies in that the architect has given due respect to at least two other Tīrthaṅkaras whose images have been installed in the two *khattakas*, especially built for this very purpose This open and highly ornamented *mandapa*, located in front of the *gūdhamandapa* whence the gloomy interior part of the temple starts, has attracted much attention of the artists. Indeed, most of the beautiful pillars and ceilings are put up here Similarly, with the construction of *devakulikās*, the images of many other Tīrthankaras also have been installed in one and the same temple Besides, being confronted with a cloistered corridor the *devakulikās* provide a covered ambulatory round the temple By this scheme the architect not only fulfilled a religious need but also found ample space for carving Indeed, it is the corridor which displays the maximum varieties of ceilings in the temples at Abu

Architectonically, the Jaina temples of Gujarat are weak in construction Consequently, they are generally shorn of their *śikharas*, and their pillared *mandapas* have collapsed This is because the various compartments are not as compact and integrated as those found in the temples of Khajuraho in Central India Another reason of their being weak is that the Sūtradhāra of the period was more a sculptor than an architect Besides, the *mandapas* are roofed by large-sized domes which are too heavy to be borne by the walls and pillars

It is said that the Jainas have fancy for white marble This may be true in case of the Jina images installed in the temples But in the construction of temples what building material was locally or easily available had been used. This is why the temples near about Candrāvatī only are made of white marble, for this material is found in plenty in the mines at Candrāvatī, Ārāsana, etc

The images of the Jaina temples are very rich for iconographic study, but they greatly lack in sculptural quality The decline in execution is

the result of the angular modelling from which the sculptures of Western India have suffered more than those in other parts of the country. It appears that after the Classical flavour had gone, the "medieval" trend dominated the scene In such an environment the artist found little scope to delineate his genius, rather he just executed them as an object of worship or an embellishment of the temple This is clearly reflected in the portrait sculptures of the Jaina temples at Abu Although the portrait sculptures are very ugly in appearence, they provide us valuable information about the dress and ornaments worn by the people of those days.

The Jaina temples show a great many varieties in the pillars and ceilings. In fact, it were the ceilings for which the Jaina temples of Gujarat are justly famous Such ornate and beautiful ceilings were built neither earlier nor later, not only in Gujarat but also in the other parts of the country. The domical ceilings of the *gūḍhamaṇḍapa* and the *rangamaṇḍapa*, particularly the one located in the latter compartment, are splendid. At the very first sight it amazes the onlooker and fixes his eyes in admiration So far as the *nābhicchanda, mandaraka, padmaka* and *sabhāmārga*, or their mixed varieties, are concerned, the Jaina temples show as many varieties of these ceilings as to be hardly noticed in the Brāhmanical temples of Gujarat or in any other temples of the country While speaking of ceilings, it is necessary to make mention of the *samatala* (flat) ceilings. These are relieved with various narratives selected from Jaina mythology. At some places they bear representation of the vegetal world, while at the other they depict figures in boxes These ceilings are exclusively found in the Jaina temples of Kumbharia and Abu and are a lithic version of the Jaina paintings of Western India. Indeed, the artist appears to have taken special interest in their delineation and spared no pains in making them handsome and intelligible Like the ceilings the pillars also are varied and ornate and have considerably enhanced the beauty of the interior Reference may be made here about the square pillars disposed in the *rangamandapa* and the *mukhamaṇḍapa* of the temples at Kumbharia and Abu. From the wealth of carvings, however, one must not suppose that all this work is overought, "but it is rather one of those cases where exuberence is beauty "[2]

Compared to those in Northern Gujarat, the Jaina temples in other parts of the region are less ornate. It appears that the guilds working in this area, that is the region around Candrāvati, which was the capital city of the Paramāras, were more competent in building activity Another possible cause of their being ornate may be the building material, namely white marble, which is more tractable for chiselling and which has been abundantly used in the temples of this region

The Jaina temples of Gujarat largely contribute to the temple architecture of Western India in particular and Indian temple architecture in general. Of course, the study of the Indian temple architecture would be incomplete without referring to the Jaina temples of Gujarat. These Jaina temples glorify not only Gujarat but the country as a whole with such wonderful temples as those standing at Abu, Kumbharia, Taranga, Girnar, etc, and bespeak of the grandeur of the Jainas and Jainism

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GLOSSARY

abhayamudrā . A hand-pose granting fearlessness, with hand raised, palm forward, and fingures upward

Ācārya A religious preceptor

adhiṣṭhāna The basement of the sanctum or *mandapa*

akṣamāla A rosary

āmalaka A crowning member of the spire consisting of a cogged disc

āmralumbi The bunch of mango tree

aṅga A buttress

aṅga-śikhara The subsidiary *śikhara.*

añjalimudrā A gesture of worship in which the palms join each other near the chest

ankuśa A goad

antarabhitti The inner wall

antarāla A vestibule

antarapatra A moulding consisting of recessed fillet

Apsarā A heavenly damsel

Ārādhaka A worshipper

ardhacandra A crescent-shaped motif in the moonstone

ardhapadma An ornamental motif consisting of half lotus flower, often set up in lunette bordered by beads

āsanapaṭṭa A seat slab

aṣṭamaṅgalaka The eight auspicious Jaina symbols, viz *svastika* (swastika), *śrīvatsa* (a diamond like sign), *nandyāvarta* (a variant of swastika), *vardhamānaka* (powder flask), *bhadrāsana* (throne), *kalaśa* (a full-vase), *darpana* (mirror), and *matsya* (fish)

Aaṣtāpada A mountain where Adinātha is said to have attained his *Nirvāna* and where his son Bharata erected a temple with the images of 24 Jinas In art it is represented as a four-faced solid structure, it is square on plan, rises in four or five tiers of diminishing width, and is surmounted by a quadruple of Jina

Aṣṭāpadaprāsāda A four-faced shrine containing an Aṣṭāpada

Asura A demon

ati-bhanga A multi-flexed body

āyāgapaṭṭa A decorative stone slab.

bāhyaśākhā The outermost moulding of a doorframe

bakula *Mimusops elengi*

bakulamāla A string of *bakula* flowers, often used in the decoration of a moulding of the doorframe

balānaka A hall at the entrance of the temple.

Bāvanadhvaja Jinālaya A Jaina temple surrounded by a row of 52 *devakulikās* adorned with 52 flagstaves.

bhadra The central buttress or projection of a temple wall

bhadrāsana A throne

bharanī . A pillar-capital consisting of an arris and a cyma recta, also used as a moulding of the wall above the *udgama*, but here it is clasped by drooping foliage

bhavāntara The previous life scenes of a Tīrthankara.

bhiṭṭa A plinth, the lowermost moulding of the *pīṭha*

bhogamaṇḍapa : The refectory hall in Orissan temples.

bhūmi-āmalaka A small *āmalaka*-shaped member placed at regular intervals on the corners of the *śikhara*, demarcating the several *bhūmis* (storeys)

bhūmisparśamudrā A hand-pose touching the earth

bījapūraka : A citron

caitya A sanctuary.

caitya-arch An arched ornamental motif with cavity in the centre, sometimes filled with diamonds

caitya-gavākṣa . Same as *caitya* arch

cakra : A disc

campaka *Michelia champaca*

candraśilā A moonstone in front of the doorway, resembling a festoon

candrikā . An inverted flat bowl

caturaṅga A wall surface endowed with four *aṅgas* (projections), viz *bhadra, nandikā, pratiratha* and *karṇa*.

caturmukha A four-faced temple.

caturvidhasaṁgha . The four-fold division of the Jaina *saṁgha* (congregation) consisting of monk, nun, layman and laywoman.

Caturviṁśati Jinālaya A Jaina temple surrounded by a row of 24 *devakulikās*

catuśśākha . A doorframe consisting of four mouldings

Caumukha . A four-faced image or shrine

caurī . A fly-whisk

chacokī : An open hall (*mukhamaṇḍapa*) containing six bays.

chādyakī . A minor inverted cyma recta.

chajjikā ; Same as *chādyakī*

chatra A parasol.

cippikā A minor inverted cyma recta

colapaṭṭa A garment worn by the Śvetāmbara Jaina monks

colī , A bodice

covisī . A decorative panel containing images of 24 Jinas

ḍamarū A small double-headed drum

daṇḍa A staff, a long stick carried by Jaina monks while walking.

darpaṇa A mirror.

Dasyu A demon.

devakulikās A row of shrine cells around the Jaina temple

dhatūrā *Datura alba*.

dhotī The lower garment consisting of a piece of cloth wrapped round the legs.

dhvaja A staff.

dhvajādhara . The *dhvaja*-bearer

dhvajapatākā · A flag-staff.

dvi-bhaṅga : A posture in which the body is flexed twice

dhyānamudrā A gesture of meditation in which the hands are held in the lap, one above the other, with the palms turned upward.

Dik-Kumārī : A maiden of the quarter.

dikpāla A regent of either of the eight directions.

Dvārapāla A door guardian.

dvichādya . A two-tiered awning like hood member.

dviśākha : A doorframe consisting of two mouldings.

dvyaṅga : A wall surface endowed with two *aṅgas* (projections), viz. *bhadra* and *karṇa*.

gagāraka An ornamental motif on either end of the *ardhacandra* of the moonstone.

gajamunda The fore part of an elephant; the elephant trunk

gajatālu. Literally, elephant's palate, in architecture, a coffered course in a ceiling decorated with rafters.

gajathara A moulding of the *pīṭha* decorated with figures of elephants

gaṇa. A grotesque, dwarfed figure.

Ganadhara The chief disciple of a Jina

Gandharva A heavenly musician

garbhagṛha The sanctum sanctorum.

ghaṇṭā Literally, a bell, in architecture, the member used in the decoration of the *saṃvaraṇā* roof, often consisting of an inverted bowl, an *āmalaka*, a *kalaśa* and a *bījapūraka*

ghaṭapallava An ornamental motif consisting of a pot with overflowing foliage, often used as a capital of the doorjambs.

grāsamukha Same as *kīrttimukha*

grāsapaṭṭī A moulding of the *pīṭha* decorated with figures of *kīrttimukhas*

grīvā Literally, neck, in architecture, the member, circular in section, intervening between the *skandha* and the *āmalaka* of the *śikhara*

gūḍhamandapa The closed hall in front of the sanctum

haṃsaśākhā A moulding of the doorframe decorated with figures of geese.

hastiśālā A hall containing the effigies of elephants carrying the figures of royal dignitaries, generally the temple-builder and his relatives

indramandapa Probably the *rangamandapa* where figures of Indra are portrayed dancing or otherwise

jādyakumbha A moulding of the *pīṭha* consisting of an inverted cyma recta

jagamohana The porch hall in front of the sanctum of the Orissan temples, covered with a pyramidal roof

jagatī A terrace or platform.

janghā Literally, thigh, in architecture, the wall proper between the *vedibandha* and the *varaṇḍikā*

jaṭāmukuta A headdress consisting of locks of hair

jñānamudrā A hand-pose in which the tips of the middle finger and the thumb are joined together and held near the heart, with palm of the hand turned towards the heart

kakṣāsana A sloping seat-back

kalaśa Literally, a pitcher, in architecture, it is applied to the torus moulding of the *vedibandha*

kalpalatā The wishing creeper.

kalyāṇaka. See *pañcakalyāṇaka*

kamalodbhava A composite ceiling consisting of *padmaka* and *mandāraka* elements

kapāla. A bowl made out of a human skull

kapota Literally, a pigeon, in architecture, a composite cornice moulding consisting of a cyma recta and an inverted cyma recta, often decorated with *caitya*-arches.

karaṇḍamukuṭa. A conical crown with bulging, horizontal sections, resembling a basket

karṇa The corner buttress of a temple wall.

karṇadardarikā A moulding of the ceiling consisting of cyma reverse with arris

karṇaratha Same as *karna*

karṇikā An arris

kaṭisūtra. An ornament consisting of a string or chain hanging between the legs.

kaṭyavalambita. A standing posture in which the hand is shown resting on the waiste.

kāyotsarga A standing posture in which the body is held erect and the two hands hang at the sides,

kevalajñāna : Omniscience.
keyūra . An armlet
khattaka · A deep sculptured niche in the *mukhamandapa*
khura : The lowermost moulding of the *vedibandha* consisting of a plain horizontal band
kīcaka An atlantes bracket figure
Kinnara/Kinnarī A semi-divine being, half human and half bird
kirītamukuta A tall, cylindrical crown
kīrttimukha A leonine head with bulging eyes and flat nose
kīrtitorana A free standing portal
kola Literally, pig's tusk, in architecture, a cusped course in a ceiling decorated with rafters
konikā A buttress half the size of *nandikā* and lying between the *karna* and *pratiratha*
kṣipta . A ceiling where the courses recede in
kṣiptotkṣipta A composite ceiling consisting of *kṣipta* and *utkṣipta* elements
kucabandha A breast-band
kukkuta . A cock.
kumbha · A pot moulding above the *khura* of the *vedibandha* having perpendicular sides and curved shoulder
kumuda · An astragal
kūta A miniature shrine, square throughout

lakṣana A distinctive mark
lalāta The central projecting part of the *uttaraṅga*
lalātabimba The tutelary image on the *uttaraṅga*
lalitāsana A seated posture in which one leg is tucked on the seat, the other, with knee bent, resting on the ground
lambana A circular pendant
lāñchana A distinctive sign
latina A type of *śikhara* lacking the subsidiary *śikharas*
lūmā A decorative motif of the ceiling consisting of a pendant, or *kola* courses disposed, like a *nābhicchanda* ceiling, in diminishing concentric rings, in the latter form it looks like a depressed *lūmā*

makara An alligator or crocodile
makara-pranāla A water spout projecting from the wall and shaped into a figure of *makara*
Mālādhara An angelic being carrying garland
mañcika A *kapota* type of moulding supporting the *jaṅghā*
mandapa A hall
mandaraka *Calotropis gigantea*, in architecture, a ceiling consisting of *padmaśilā*
maṇḍovara The cubical portion of the temple wall
mātṛkā The Mother goddess
mātulunga A citron
Meru A mountain shown, one above the other, in storeys, each having a four-faced Jina image
mīnayugala A pair of fish
mithuna An amorous couple or scene
mukhamandapa A colonnaded vestibule between the *gūdhamaṇḍapa* and the *raṅgamaṇḍapa*, also called *trika* or *cokī-mandapa*
mukulī A floral bud found in the centre of the *kolas* and the *lūmās*, and at the tip of the *padma-keśara* and the *padmaśilā*
mūlaghaṇṭā . The main bell atop the *samvaraṇā* roof,

mūlamañjarī The main *śikhara*.
mūlanāyaka The main deity in the sanctum.
mūlaprāsāda Sanctum
nābhicchanda Literally, concentric; in architecture, it is a *kṣipta* ceiling consisting of *kolas*
nābhimandāraka A composite ceiling consisting of *nābhicchanda* and *mandāraka* elements
Nāga A snake
Nāgapāśa A serpentine noose.
Nāgina A female serpent.
nālamandapa A hall built over the *jagatī*-stairway leading to the temple from the front
nandikā A buttress half the size of the *pratiratha*, it intervenes between the *bhadra* and the *pratiratha*
nandīpada A taurine motif
Nandīśvaradvīpa A stone plaque with 52 miniature shrines arranged in four groups of thirteen each.
nandyāvarta : A variant of swastika
narapaṭṭikā A flat moulding decorated with human figures
narathara Same as *narapaṭṭikā*
naṣṭaśṛṅga The corner section of a small *śikhara* whose edge (*kona*) and *āmalaka* alone are visible.
nāṭamandapa The dancing hall in Orissan temples
navacokī An open hall (*mukhamandapa*) containing nine bays
navaraṅga A *mandapa* with nine bays, characteristic of the Cālukyan temples and their derivatives.
navaratha · A surface endowed with nine offsets as in a temple wall or pedestal
Nāyikā A damsel
nirandhāra-prāsāda The sanctum without an inner ambulatory
Nirvāna Liberation from all bondage
odhanī A piece of cloth covering part of the lower garment, back, and head up to the fore head.
ogho Same as *rajoharaṇa*
padma Literally, lotus, in architecture, a cyma moulding, often decorated with lotus petals.
padmaka A ceiling where the *lūmas*, often eight in number, are prominently shown
padmakeśara The stamenal tube inserted into the *lūmā* or *padmaśilā*
padmamandaraka A composite ceiling consisting of *padmaka* and *mandāraka* elements
padmanābha A composite ceiling consisting of *padmaka* and *nabhicchanda* elements
padmapatra The lotus scroll
padmāsana A seated posture with both legs crossed, feet resting on the thighs
padmaśilā The central lotus pendant of ceiling
pañcakalyānaka Five auspicious events in the life of a Jina, viz *Cyavana* (descent from heaven), *Janma* birth), *Dīkṣā* (initiation into monkhood), *Jñāna* (attainment of right knowledge), and *Moksa* (or *Nirvāna*-death)
pañcaratha A surface endowed with five offsets as in a temple wall or pedestal.
pañcaśākha A doorframe consisting of five mouldings
paraśu A battle-axe.
parikara An ornamental frame of an image
pāśa A noose
patākā A flag or banner
patraśākha A moulding of the doorframe decorated with scrolls
paṭṭikā A moulding consisting of a plain horizontal band
phamsanā The stepped pyramidal roof
pīpala *Ficus religiosa*

pīṭha : The basement; the member between the ground and the *vedībandha*.

prabhāmaṇḍala : A halo

prahāra : The base of the *śikhara* comprising two or three mouldings

prākāra : An enclosure wall around the temple.

praṇāla A gargoyle like spout to discharge water

Praśasti An eulogy

Pratihāra , A guardian

pratiratha : A buttress between the *bhadra* and the *karṇa*

pratyālīḍha . A mode of standing sideways in which the left knee is thrown to the front and the leg retracted, while the right leg is diagonally stretched behind

pratyaṅga A miniature *śikhara* half the size of the *uromañjarī*, it is a companion of the uppermost *uromañjarī*

rājasenaka A deep fillet, generally decorated with diamond-and-double volute pattern, it is the lowermost moulding of a balustraded wall.

rajoharaṇa : A broom for removing dust particles, insects, etc , used by the Jaina monks and nuns

raṅgamaṇḍapa : An open hall in front of the *mukhamaṇḍapa* (rarely *gūḍhamaṇḍapa*), it is a hall for theatrical performances

ratha A buttress

rathikā A framed sculptured panel at the base of the *śikhara*

ratnapaṭṭikā A moulding of the wall decorated with diamonds.

rekhā The curvature of the *śikhara*

rekhādeul The sanctum with curvilinear spire in Orissan temples

rūpakaṇṭha A figural belt in the ceiling decorated with seated and niched figures of goddesses It also carries bracket figures of Vidyādharas

rūpapaṭṭikā . A figural belt in the ceiling decorated with various sculptures

rūpaśākhā A moulding of the doorframe adorned with human figures

rūpastambha A shaft type moulding of the doorframe bearing figures of goddesses in niches

sabhāmandāraka A composite ceiling consisting of *sabhamārga* and *mandāraka* elements

sabhāmārga A ceiling specially built in the *sabhāmaṇḍapa* (*raṅgamaṇḍapa*) consisting of such courses as *padma*, *karṇadardarikā*, *rūpakaṇṭha*, *kola*, *gajatālu*, etc

sabhāpadmamandāraka A composite ceiling consisting of *sabhāmārga*, *padmaka* and *mandāraka* elements

śākhā A moulding of the doorframe

Śālabhañjikā A female bracket figure leaning upon boughs of tree

salilāntara A vertical recess between the buttresses of the wall and *śikhara* to drain rain water.

samakṣipta A composite ceiling consisting of *samatala* and *kṣipta* elements

samatala A ceiling having plain or ornate flat surface

samautkṣipta A composite ceiling consisting of *samatala* and *utkṣipta* elements

Samavasaraṇa : A congregation hall built by celestial beings, where gods, men and animals assemble to listen the discourse of a Tīrthaṅkara In art, a circular fortified structure surmounted by a quadruple of Jina

saṁvaraṇā A bell-roof

sāndhāra prāsāda The sanctum with an inner ambulatory

śaṅkha A conch

saparikara An image having a *parikara*

saptaratha A surface endowed with seven *rathas* as in a temple wall or pedestal.

saptaśākha A doorframe consisting of seven bands or mouldings

śārdūla A mythical animal with leonine features,

sarpamukuṭa A snake canopy.

ṣaṭśākha A doorframe consisting of six mouldings.

śikhara The superstructure of the *mūlaprāsāda*

siṁhāsana : A throne.

siṁhavyāla · A *vyāla* with the head of a lion

skandha Literally, shoulder, in architecture, it denotes the top of the truncated *śikhara* on which rest its crowning members such as *grīvā*, *āmalaka*, etc

Śrāvaka A layman

Śrāvikā . A laywoman.

śrīvatsa An auspicious sign, often decorating the chest of a Tīrthankara.

śṛṅga : A miniature *śikhara*

stambhaśākhā A moulding of the doorframe in the form of a pilaster

sthāpanā A crossed wooden book-stand used as a symbol for the teacher

sūcīmudrā A hand-pose in which the forefinger points downwards, the hand being held down and the fingures being bent inwards

śukanāsā . An antefix jutting out from the *śikhara* and placed just above the *antarāla*.

talarūpaka A rectangular flat slab on either flank of the moonstone

tilaka . A miniature shrine containing an image of god or goddess

toraṇa . A portal

toraṇa-arch An ornamental arch thrown between two upright posts

tribhaṅga : A posture in which the body is flexed thrice.

trika See *mukhamandapa*

triratha The surface of a temple wall or pedestal endowed with three *rathas*

triśākha . A doorframe consisting of three mouldings

triśūla A trident

tri-tīrthī A panel with figures of three Jinas.

tryanga A wall surface endowed with three *angas*, viz *bhadra*, *pratiratha* and *karna*.

tunk A fortified enclosing wall containing Jaina shrines.

uccālaka . Attic.

udgama . A pediment decorated with *caitya*-arch enrichment, also used as a decorative motif

udumbara . A doorsill.

upāśraya . A monastery.

upsarga The life scenes of a Tirthankara before the attainment of Tirthankarahood.

uraḥśṛṅga . A half *śikhara* or *śṛnga* leaning against the 'chest' (*uras*) of the main *śikhara*

urasutra An ornament consisting of a string or chain falling between the breasts

urṇa A small, circular protuberance seen on the forehead of the Jina.

uromañjarī . Same as *uraḥśṛṅga*.

urujālaka . An ornament suspended in loops over the thighs

uṣṇīṣa : A headdress consisting of curls and having a cranial protuberance on the head.

utkṣipta A ceiling in which the various courses proceed forth so as to project out.

uttaranga . A door-lintel.

uttarīya : A shawl-like garment worn across the upper part of the body.

vāhana . Literally, a mount, in art a distinctive sign or cognizance.

vaijayanti : A long garland worn by divine figures.

vajra : A thunderbolt.

vajraghaṇṭā : A thunderbolt with bell.

varadākṣa . A boon-giving posture with rosary.

varadamudrā · A boon-giving posture, with hand lowered, palm forward and fingures pointing downwards

varaṇḍikā . An eave-cornice, the member between the *jaṅghā* and the *śikhara*

vardhamānaka A powder flask.

vasahī or vasati . A temple

vedibandha Podium, the member between the *pīṭha* and the *jaṅghā*, generally consisting of five mouldings, viz. *khura, kumbha, kalaśa, antarapatra* and *kapota*

vedikā The blind balustrade

Vidyādhara An angelic being, human in form and without wings

vihāra A monastery.

vimāna . The sanctum in the Cālukyan temples

vīṇā A lute

vīṇāvādaka A lute-player

vitāna . A ceiling.

vyākhyānamudrā A gesture in which the tips of the thumb and the forefinger touch each other so as to form a circle, the other fingures being kept open, the palm of the hand is raised up near the breast, facing front

vyāla . A mythical composite animal of leonine form

yajñopavīta A sacred thread worn across the shoulder

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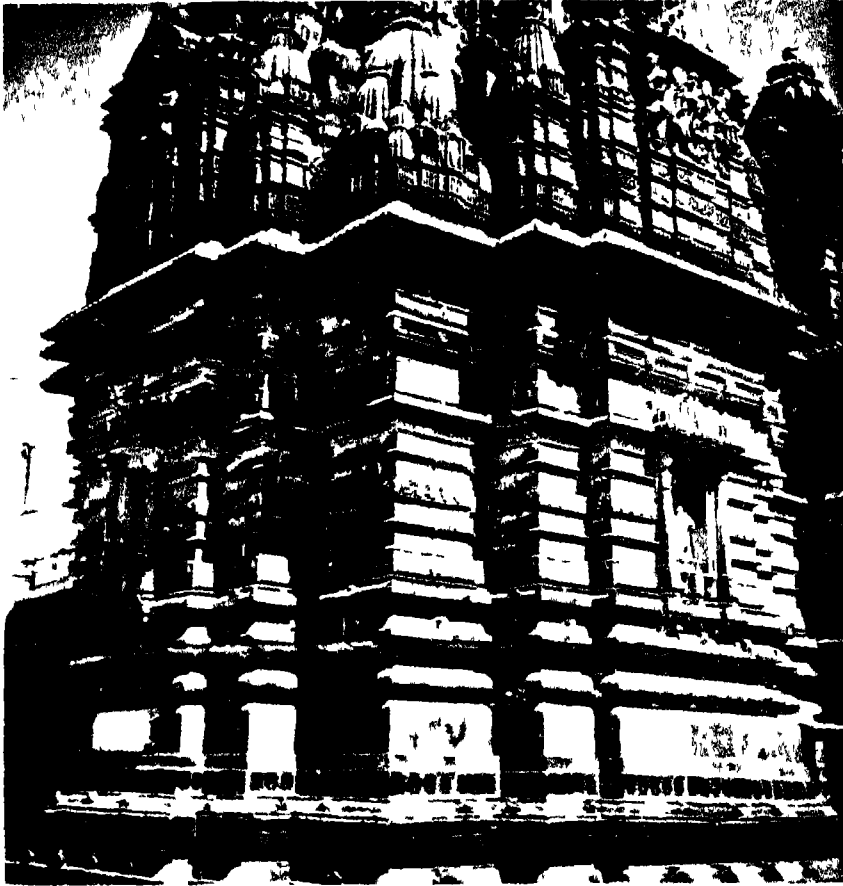
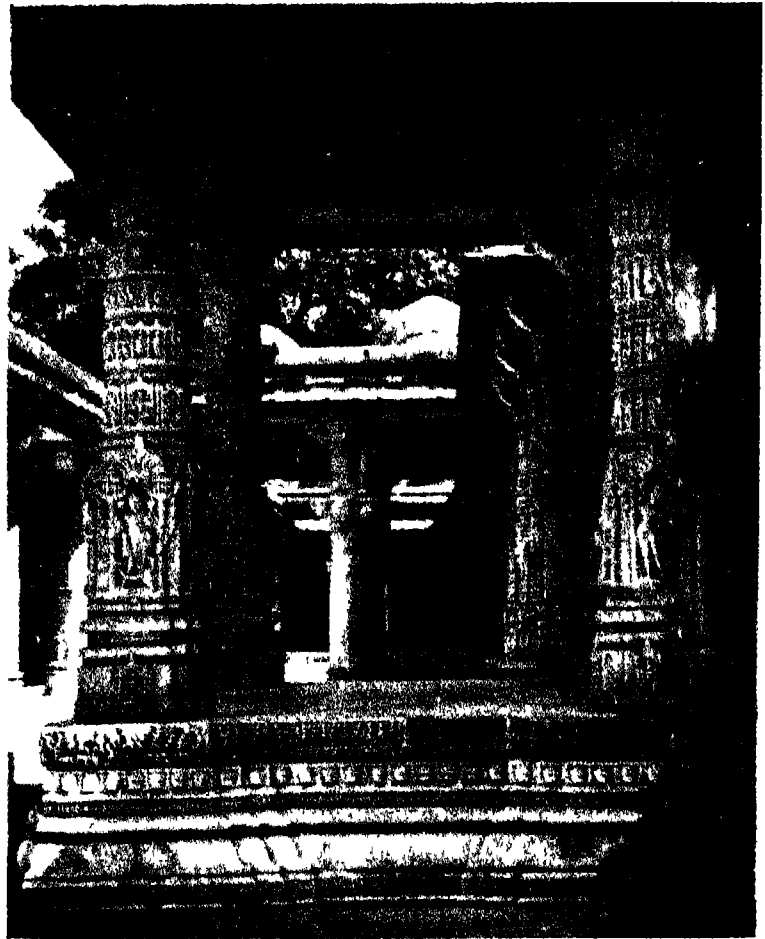
232	II	14	Gujarat.	Gujarat

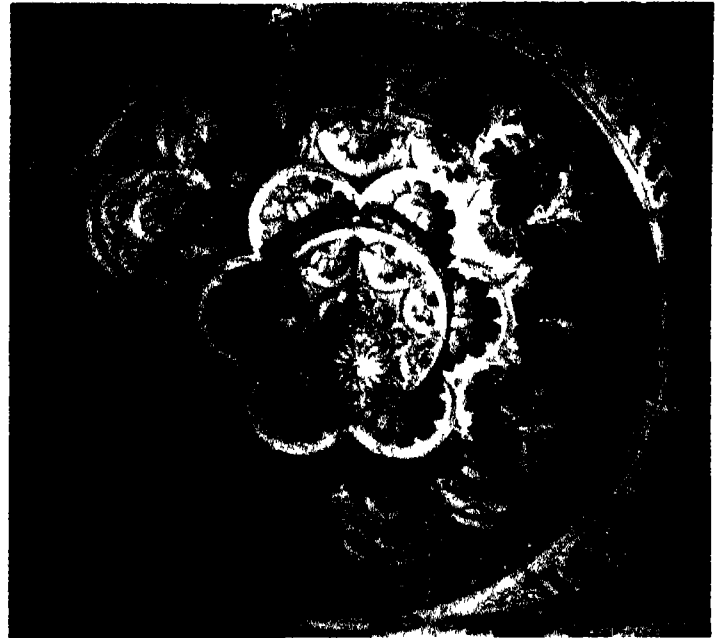
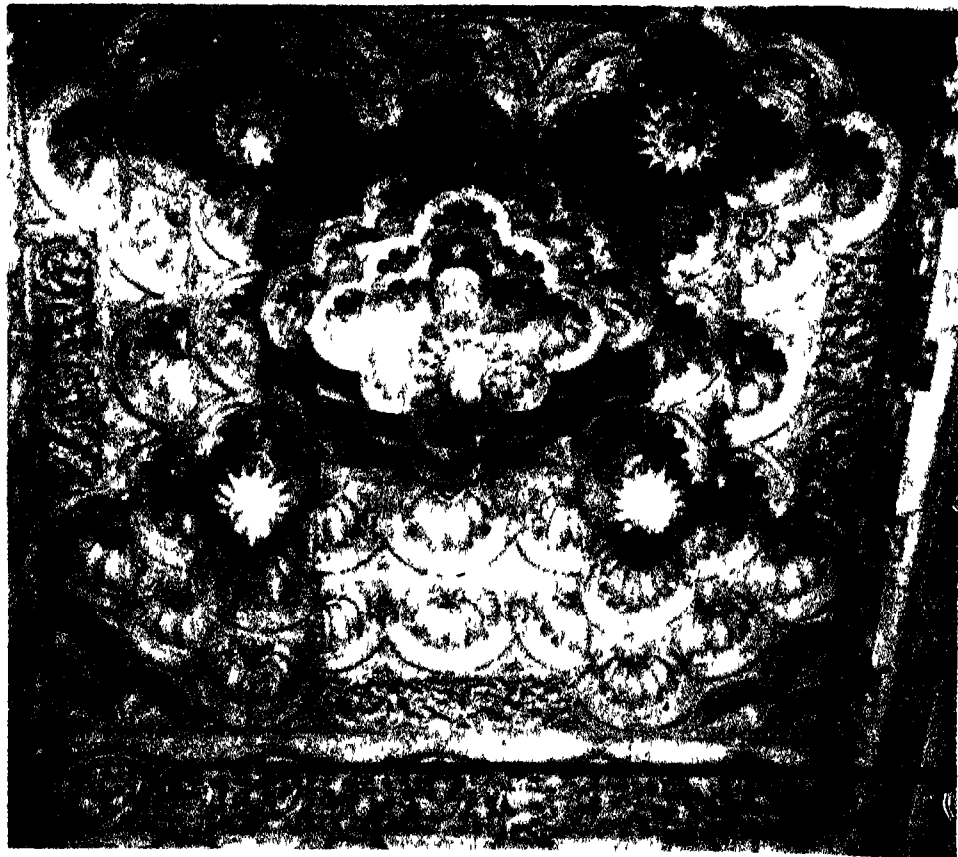
PLATES

1 Vadnagar: Ādinātha temple, *mūlaprāsāda* southwest facade

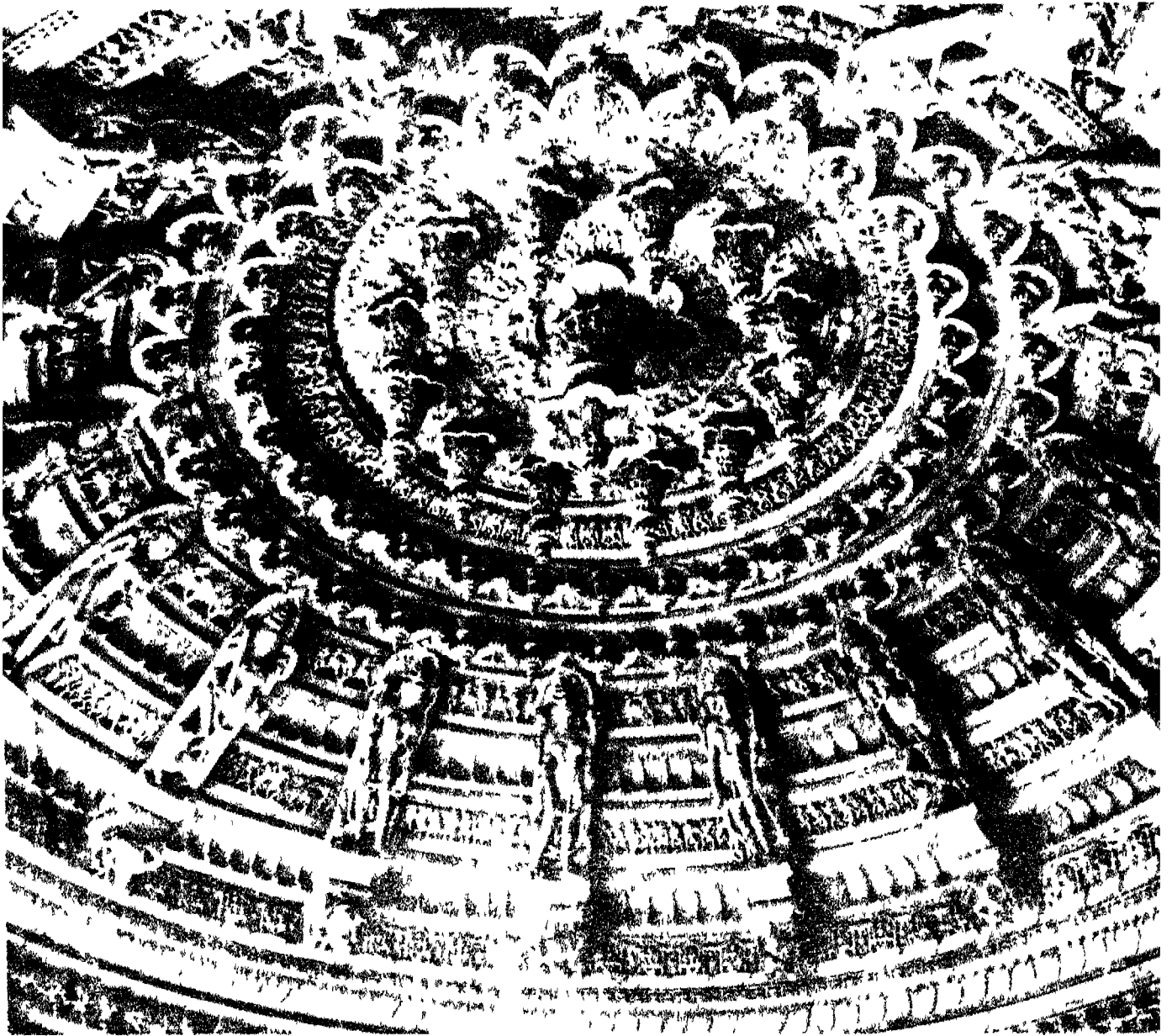
2. Than : Jaina temple, view from northwest

3. Vadnagar Ādinātha temple, *gūḍhamaṇḍapa*, Jina

4 Abu Vimalavasahī, *gūḍhamaṇḍapa*, north porch from west

5 Abu Vimalavasahī, *gūḍhamaṇḍapa*, south porch, doorframe

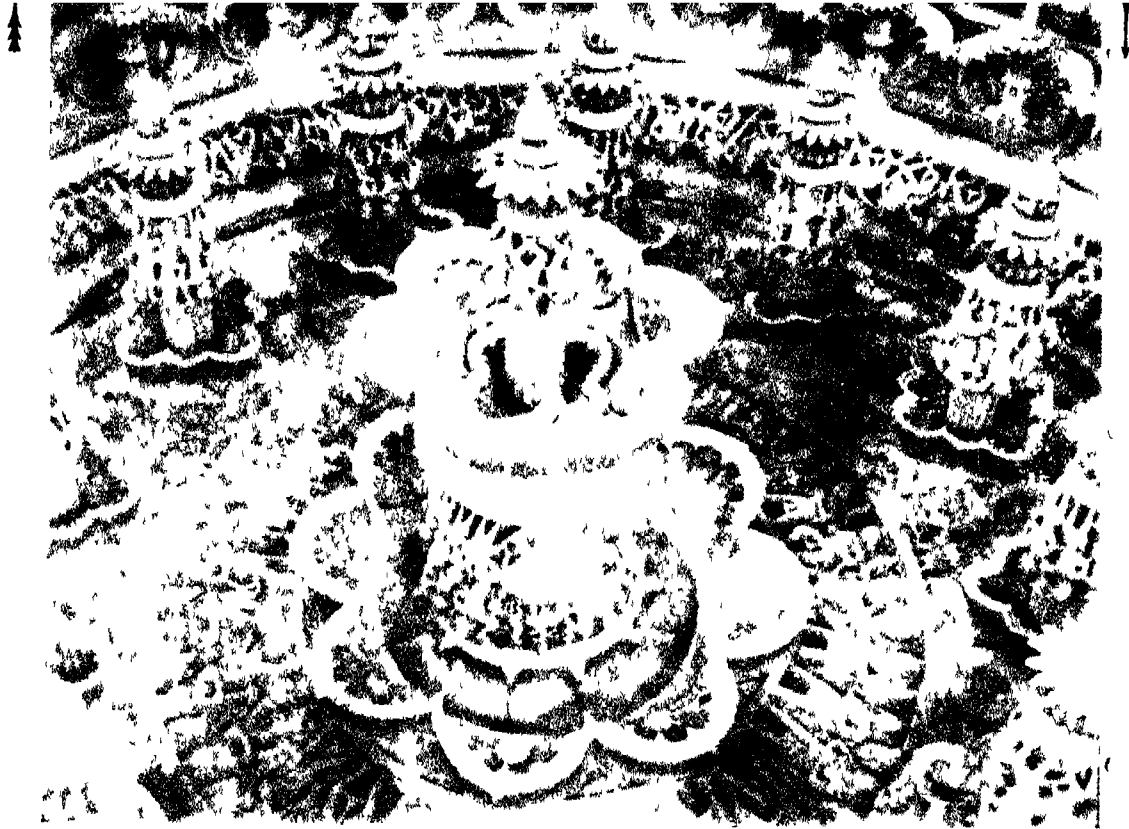
6. Abu : Vimalavasahī, *mukhamaṇḍapa*, north *khattaka* as seen from *raṅgamaṇḍapa*

7. Abu Vimalavasahī, *hastiśālā*, female *caurī*-bearer

8. Abu : Vimalavasahī, *mukhamaṇḍapa*, ceiling

9. Abu : Vimalavasahī, *mukhamaṇḍapa*, *padmanābha* ceiling

10. Abu : Vimalavasahī, *mukhamaṇḍapa*, *samatala* ceiling showing *kalpalata*

11 Abu Vimalavasahi, *raṅgamaṇḍapa, sabhāpadmamandāraka* ceiling in central nave

12 Detail of Fig 11, *lūmās* and *padmaśilā*

13 Detail of Fig 11, *Vidyādevī Prajñapti* as bracket figure

14. Detail of Fig 11, Ambikā at basal corner

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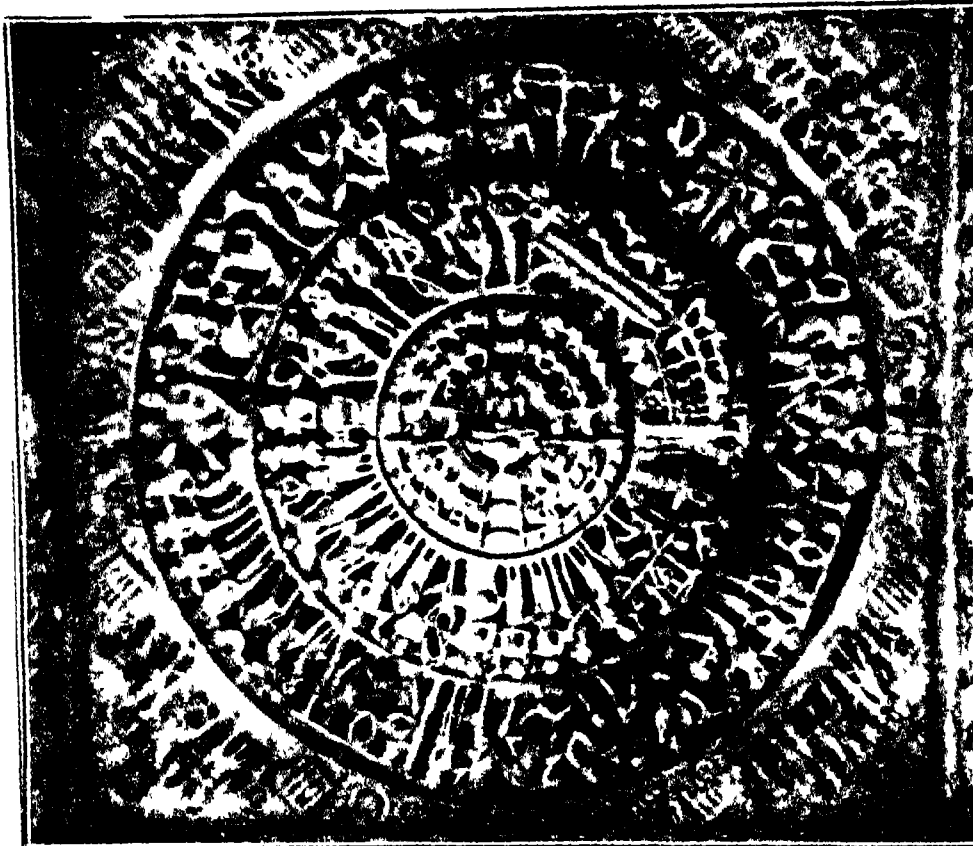
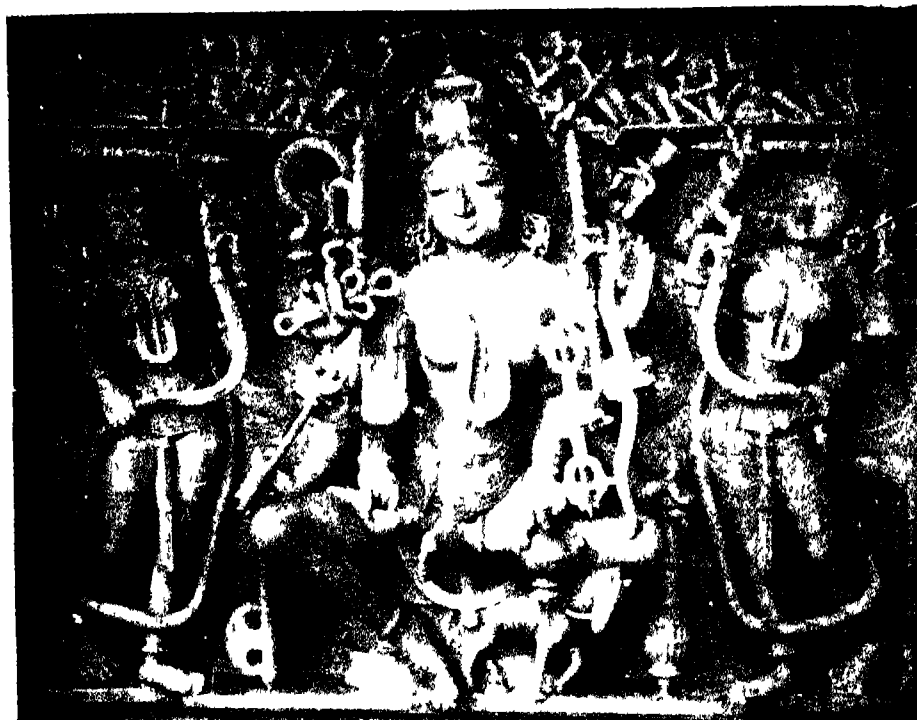
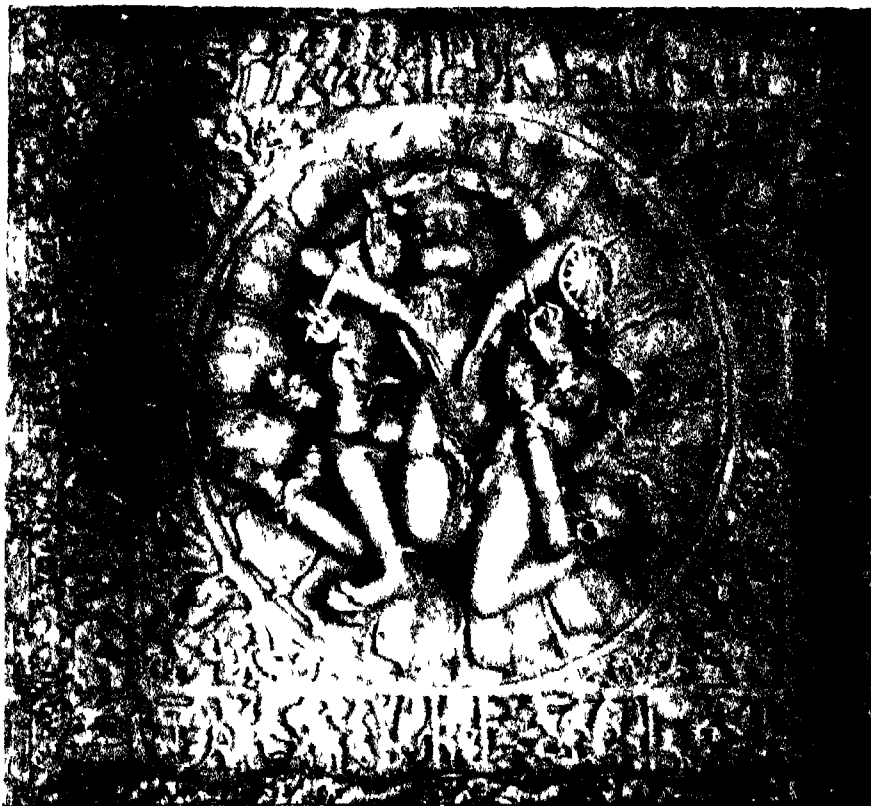
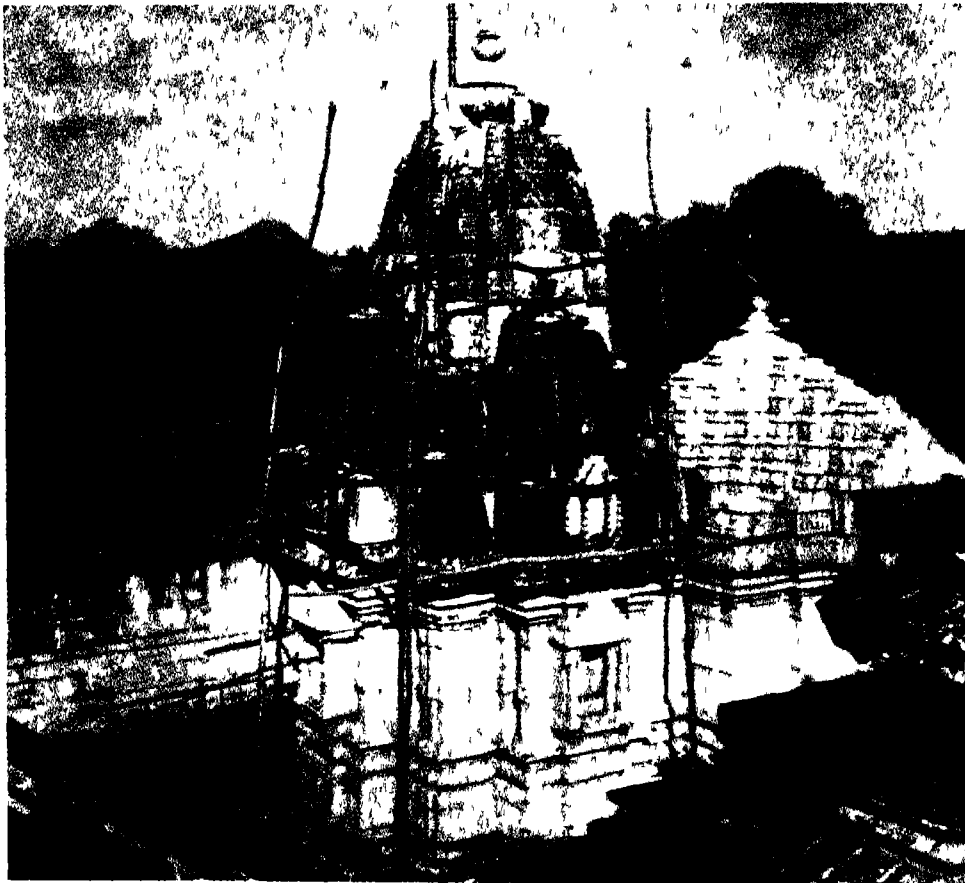
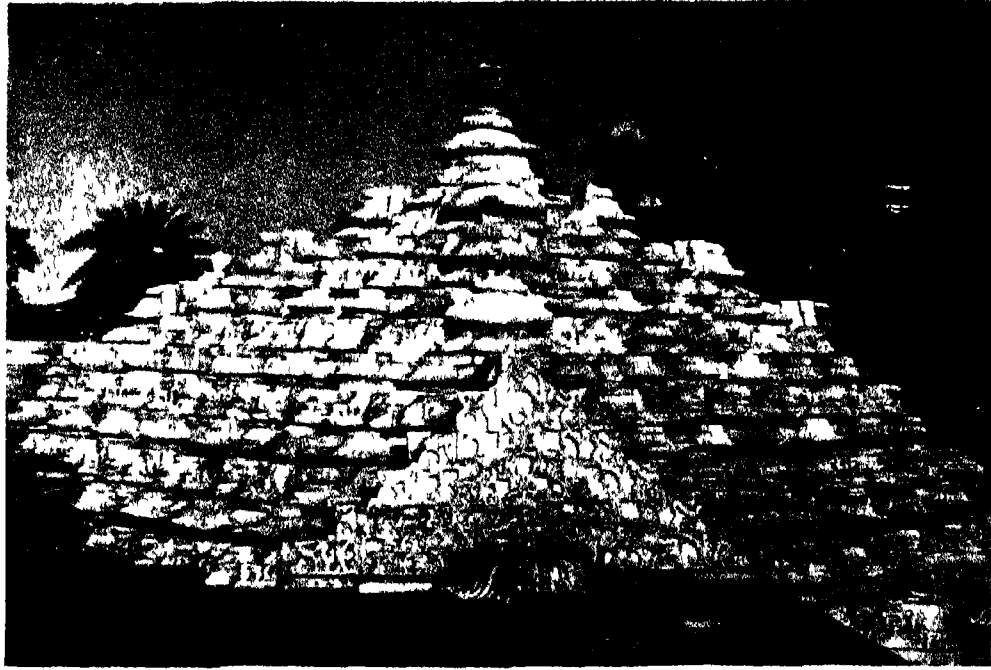
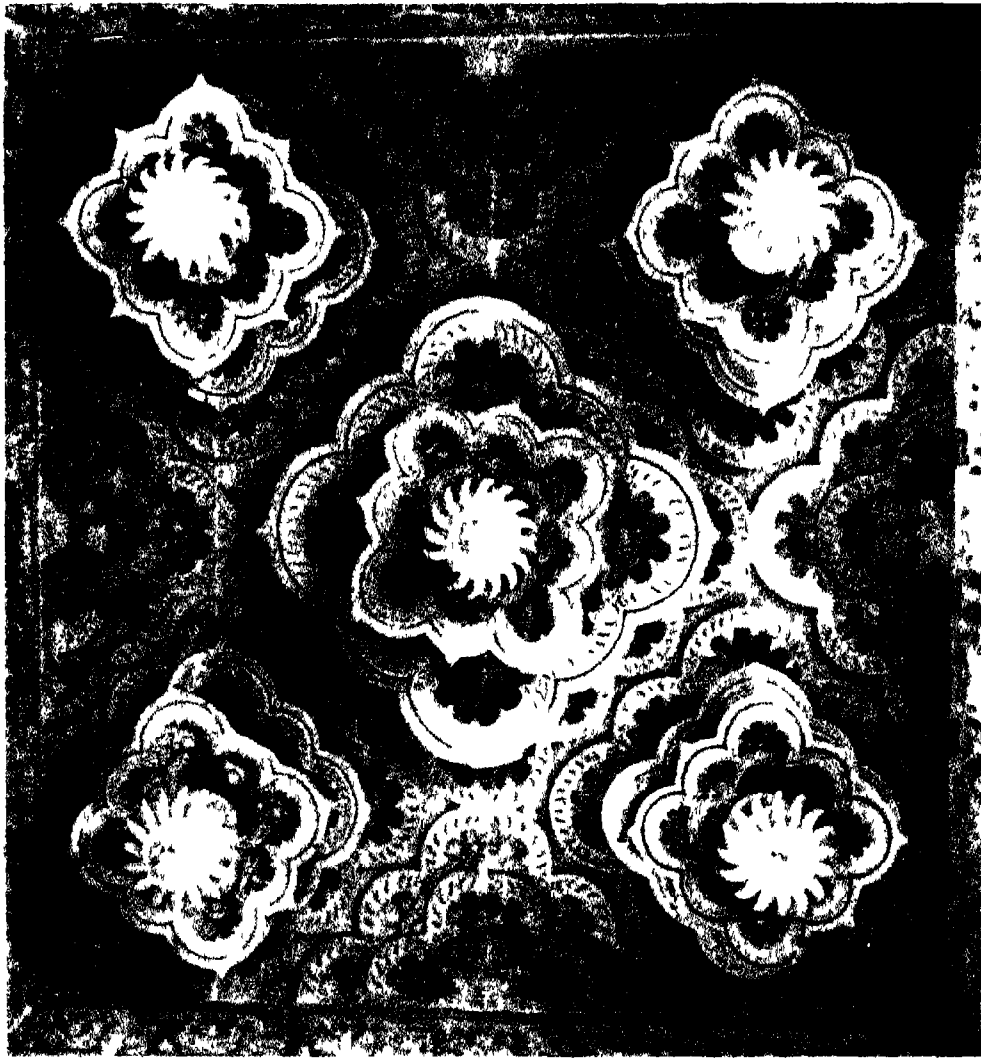
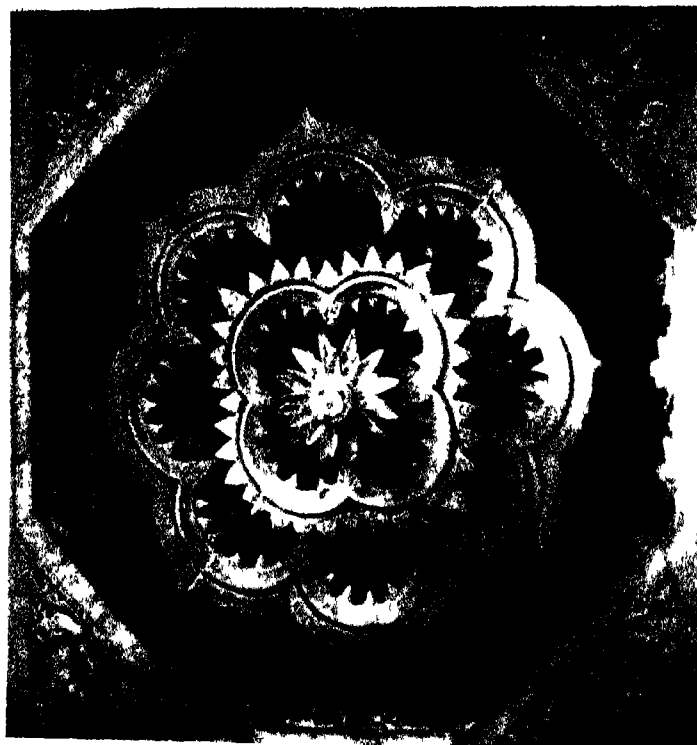

17. Abu Vimalavasahī, *devakulikā* 12, *samatala* ceiling (A) showing life scenes of Śāntinātha

18. Abu Vimalavasahī, *devakulikā* 43, *samatala* ceiling (B) showing Vidyādevī Acchuptā

19 Abu Vimalavasahī, *devakulikā* 39, *samatala* ceiling (B) showing Vidyādevī Vajrāṅkuśī

20. Abu Vimalavasahī, *raṅgamaṇḍapa*, south portico, *samatala* ceiling showing Gaja-Lakṣmī

21. Abu Vimalavasahī, *devakulikā* 46, *samatala* ceiling (B) showing Nṛsiṁha Viṣṇu

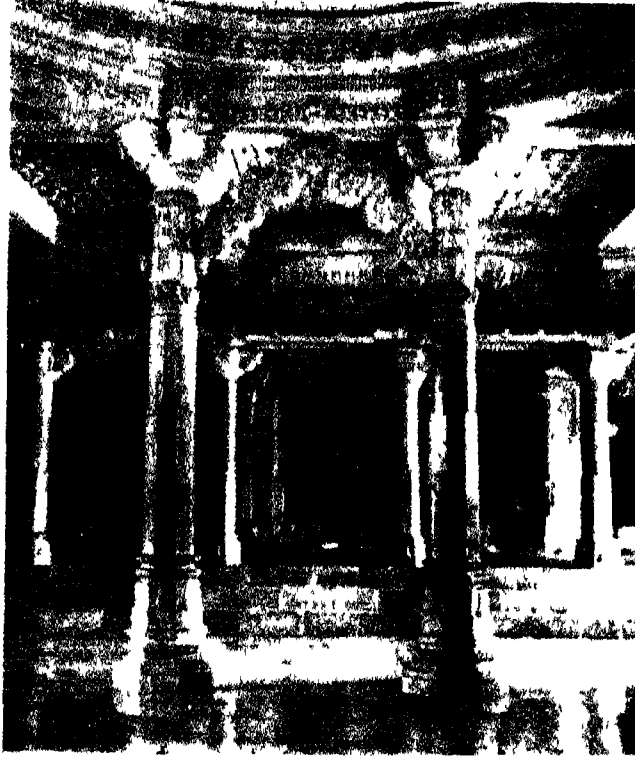
22 Kumbharia . Mahāvīra temple, general view from northwest

23. Kumbharia · Mahāvīra temple, *mūlaprāsāda*, view from southeast

24. Kumbharia : Mahāvīra temple, *gūḍhamaṇḍapa*, *saṁvaraṇā*

25. Kumbharia : Mahāvīra temple, *garbhagṛha*, doorframe

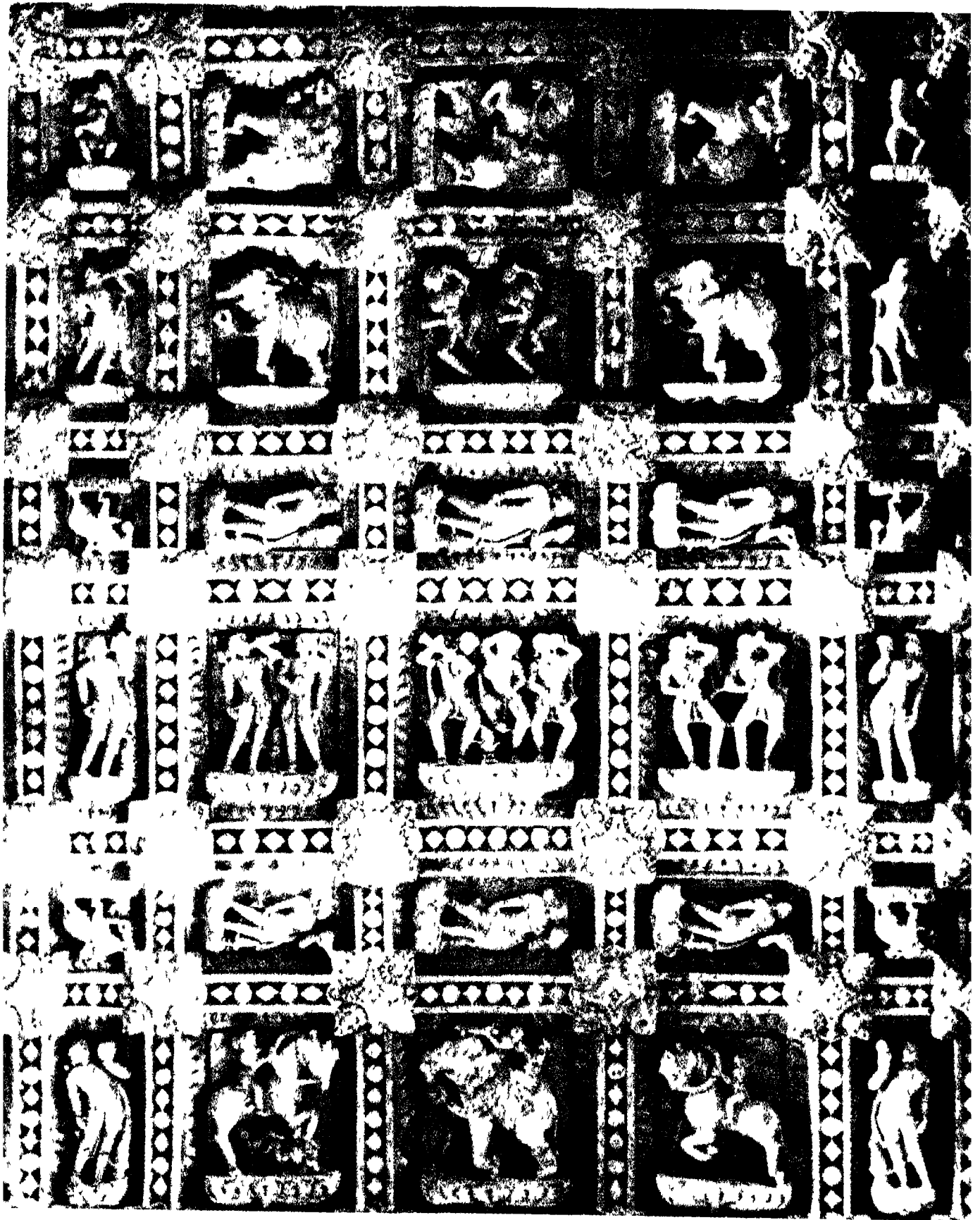
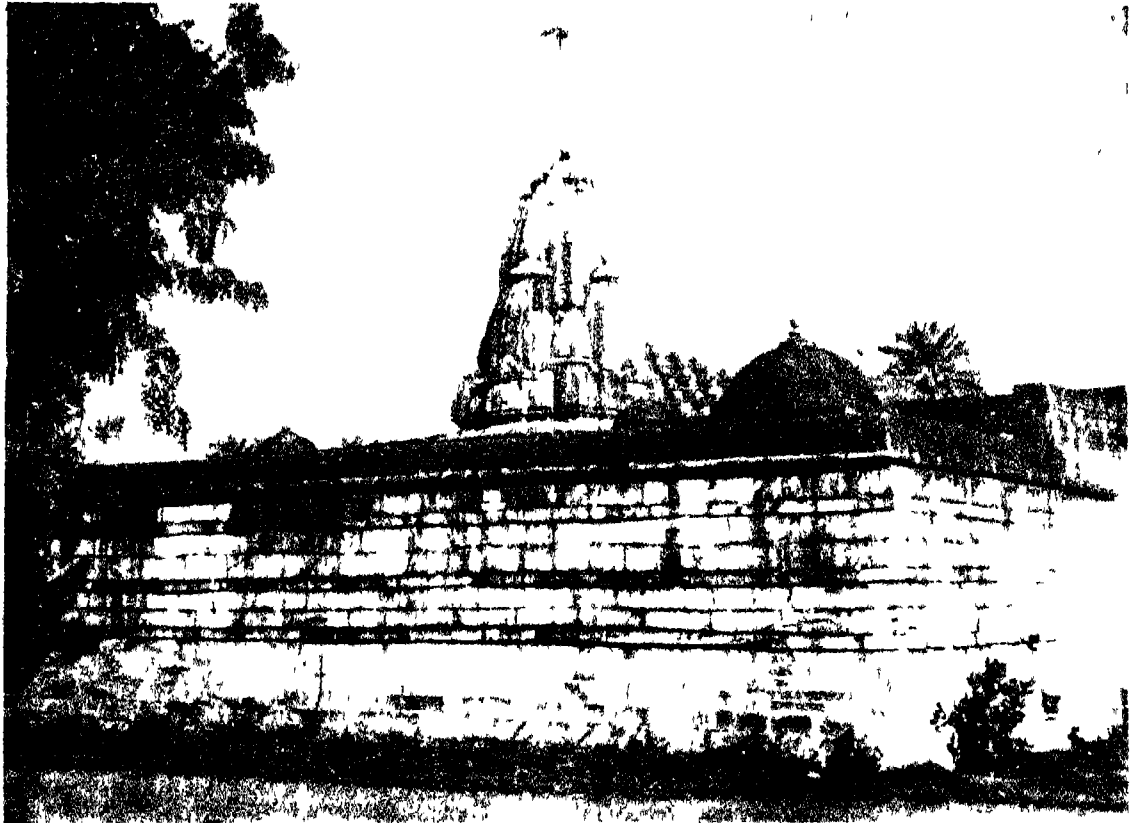
26. Kumbharia . Mahāvīra temple, *gūḍhamaṇḍapa*, front doorframe

27. Kumbhāriā Mahāvīra temple, *mukhamaṇḍapa*, *padmanābha* ceiling

28. Kumbhāriā Mahāvīra temple, *raṅgamaṇḍapa*, rear aisle, *mandāraka* ceiling

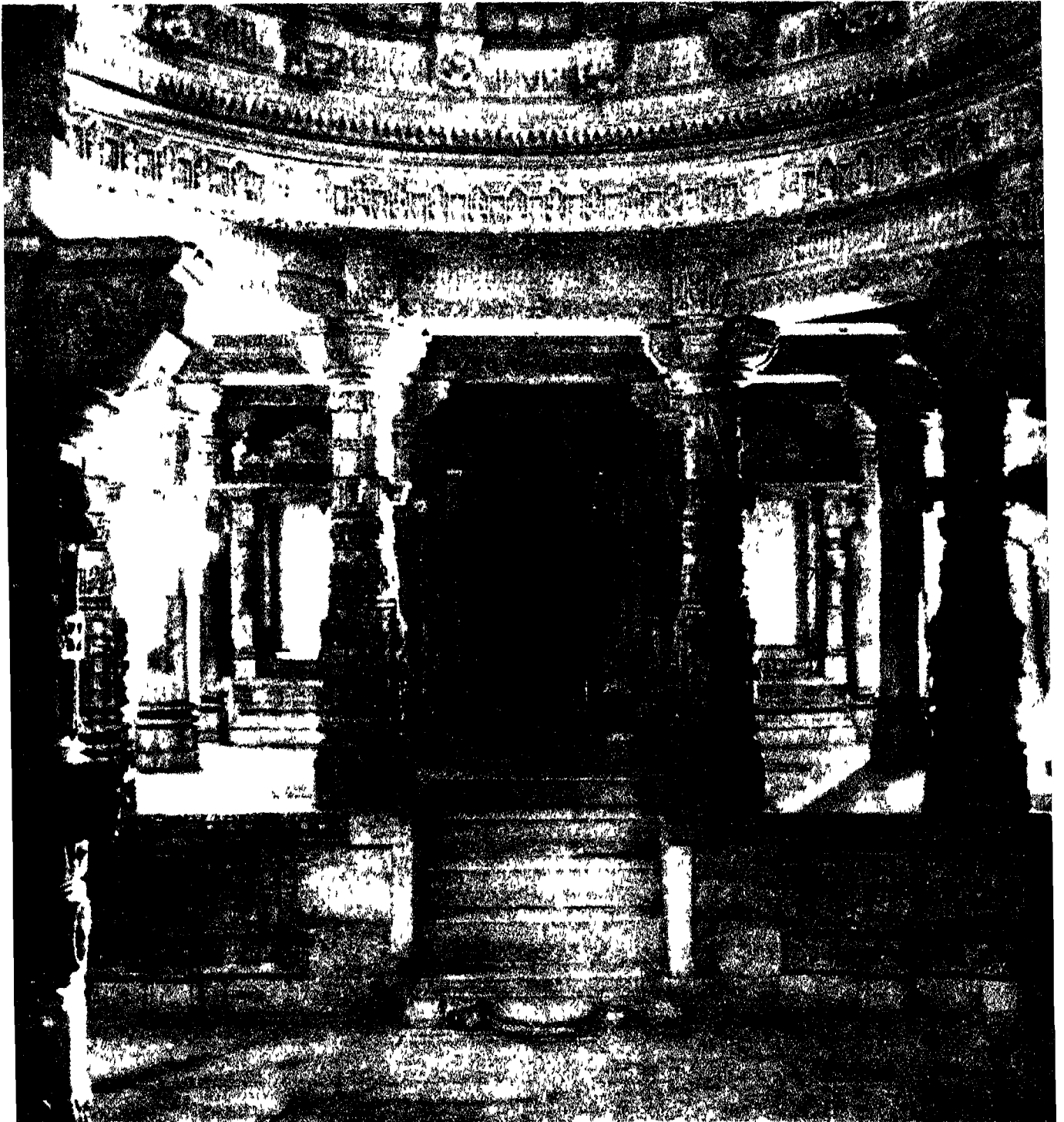
29. Kumbharia Mahāvīra temple, *mukhamaṇḍapa*, *nābhicchanda* ceiling

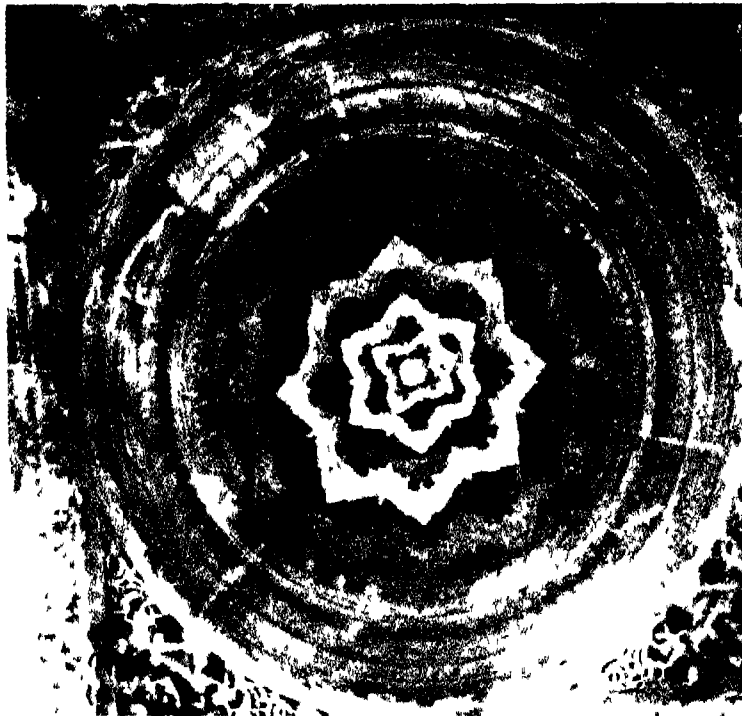
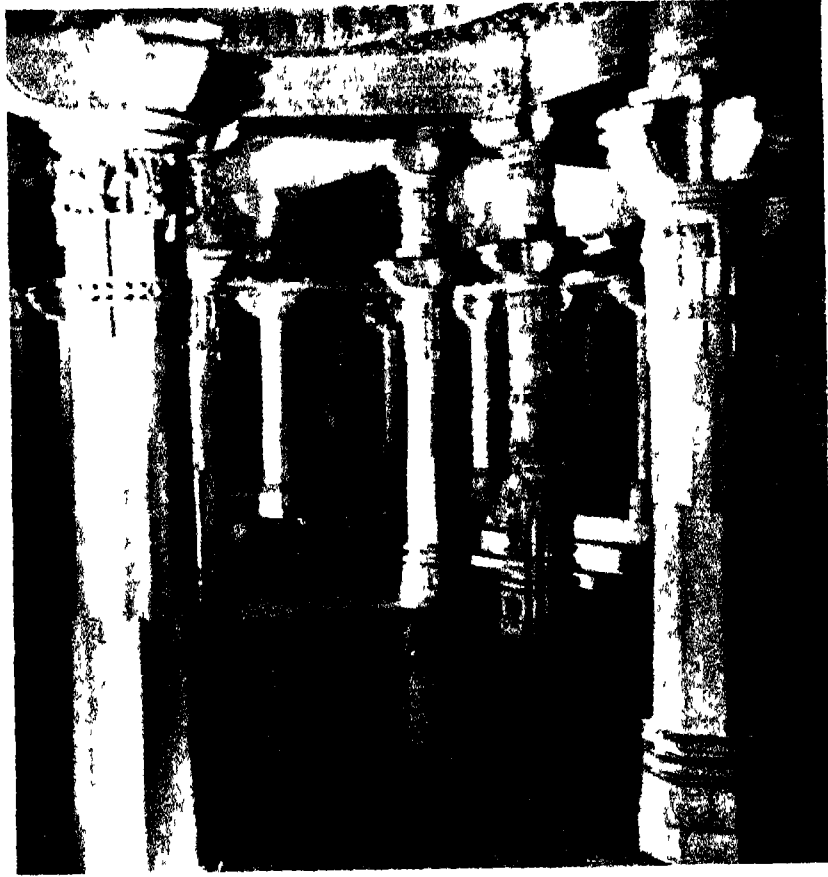
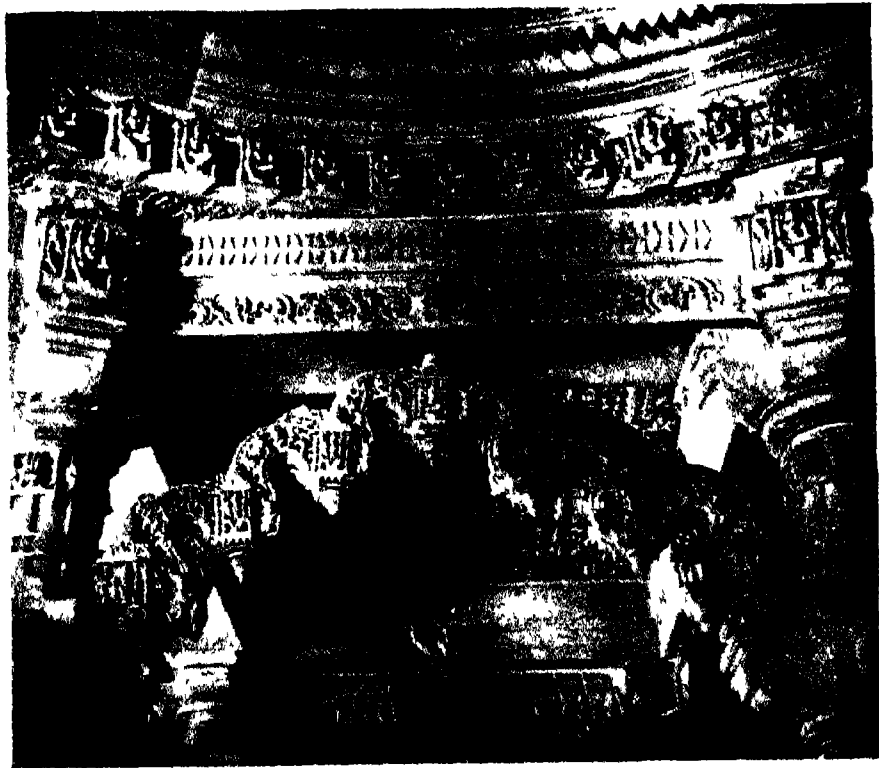
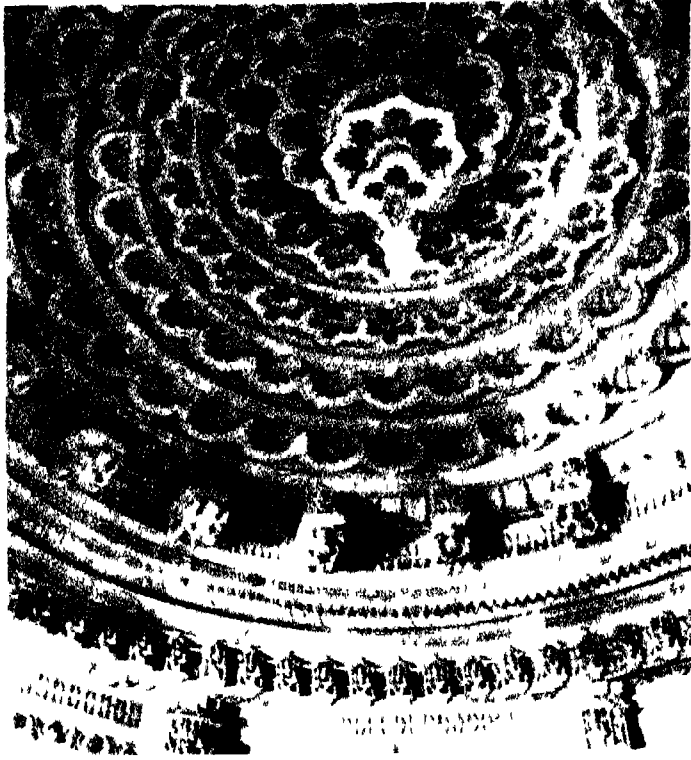
30. Kumbharia Mahāvīra temple, *mukhamaṇḍapa*, *nābhicchanda* ceiling

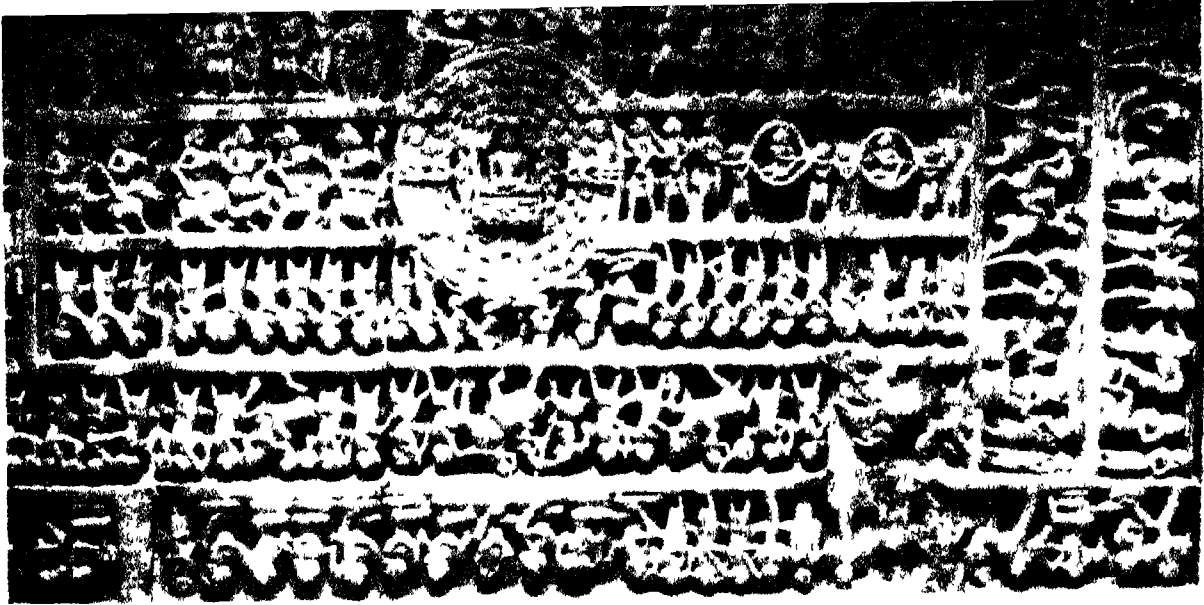
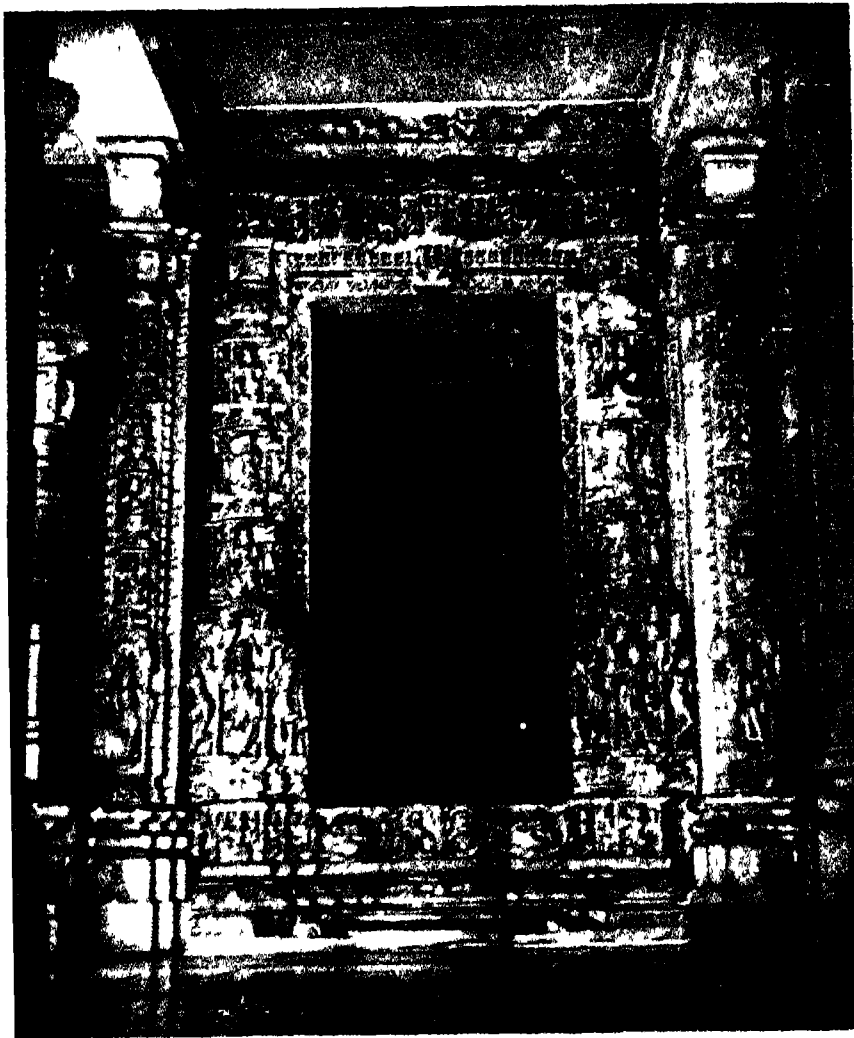
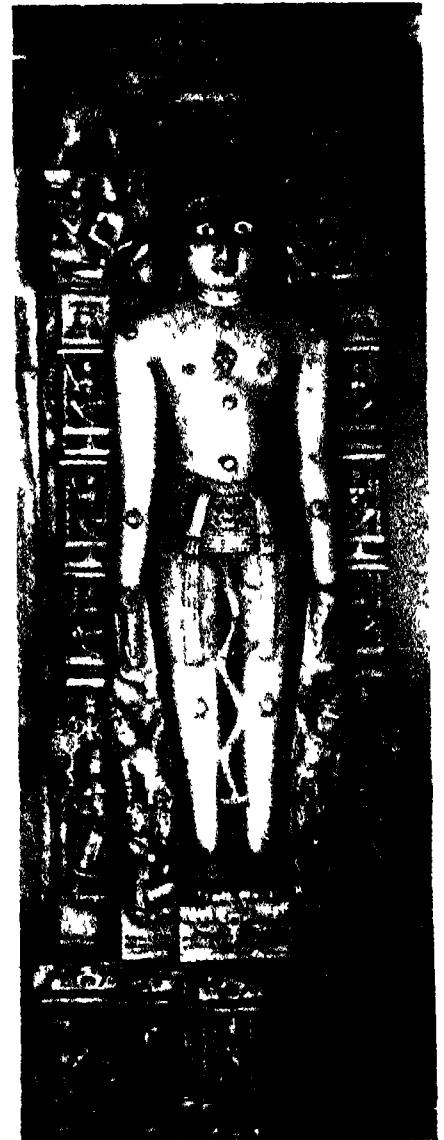
31. Kumbharia : Mahāvīra temple, *raṅgamaṇḍapa, sabhāmandāraka* ceiling in central nave

32 Kumbharia Mahāvīra temple, *raṅgamaṇḍapa*, pillars

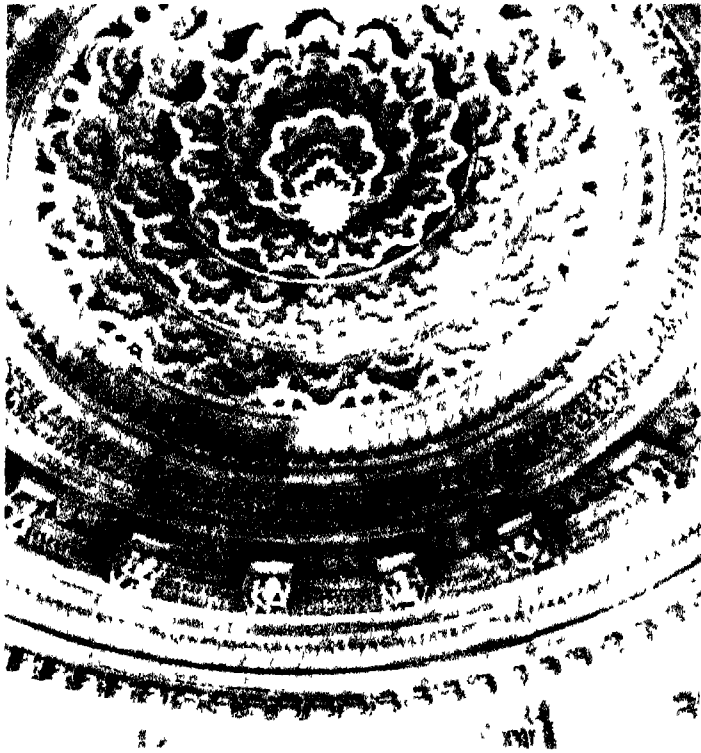
33 Kumbharia Mahāvīra temple, *raṅgamaṇḍapa*, Vidyādharas in *sabhāmandāraka* ceiling

34. Kumbharia Mahāvīra temple, *raṅgamaṇḍapa*, west aisle, *samatala* ceiling showing life scenes of Pārśvanātha and parents of Tīrthaṅkaras

35. Kumbharia : Mahavira temple, *raṅgamaṇḍapa*, east aisle, *samatala* ceiling showing figures in boxes

36 Kumbharia Śāntinātha temple, general view from southeast

37 Kumbharia Śāntinātha temple, *mūlaprāsāda*, detail of wall and *śikhara*

38. Kumbharia Śāntinatha temple, *mukhamaṇḍapa*

39. Kumbharia : Śāntinātha temple, *mukhamaṇḍapa*, balustraded *pīṭha*

40 Kumbharia Śāntinātha temple, *mukhamaṇḍapa*, *mandāraka* ceiling

41 Kumbharia Śāntinātha temple, *raṅgamaṇḍapa*, pillars

42. Kumbharia : Śāntinātha temple, *raṅgamaṇḍapa*, *toraṇa* arch

43. Kumbharia Śāntinātha temple, *rangamaṇḍapa, sabhāmandāraka* ceiling in central nave

44 Kumbharia . Śāntinātha temple, *rangamaṇḍapa,* east aisle, *samatala* ceiling showing sixteen Vidyādevīs and Pārśvanātha

45 Kumbharia Śāntinātha temple, *rangamaṇḍapa*, west aisle, *samatala* ceiling showing Samavasaraṇa of a Tīrthaṅkara

46. Kumbharia : Pārśvanātha temple, *gūḍhamaṇḍapa*, north doorframe

47. Kumbharia . Pārśvanātha temple, *gūḍhamaṇḍapa*, Śāntinātha

48 Kumbharia : Pārśvanātha temple, *raṅgamaṇḍapa* and *nalamaṇḍapa*, view from *mukhamaṇḍapa*

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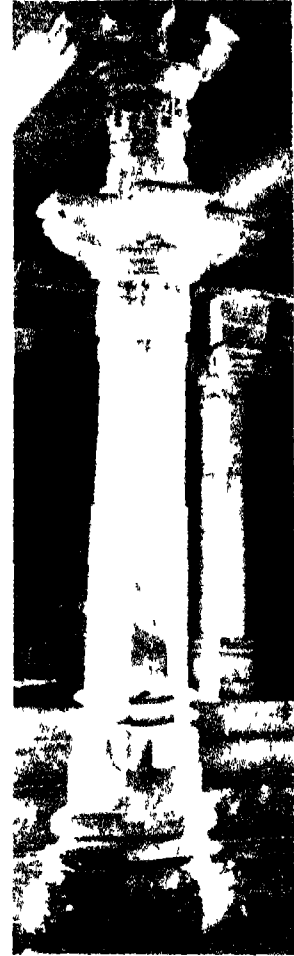
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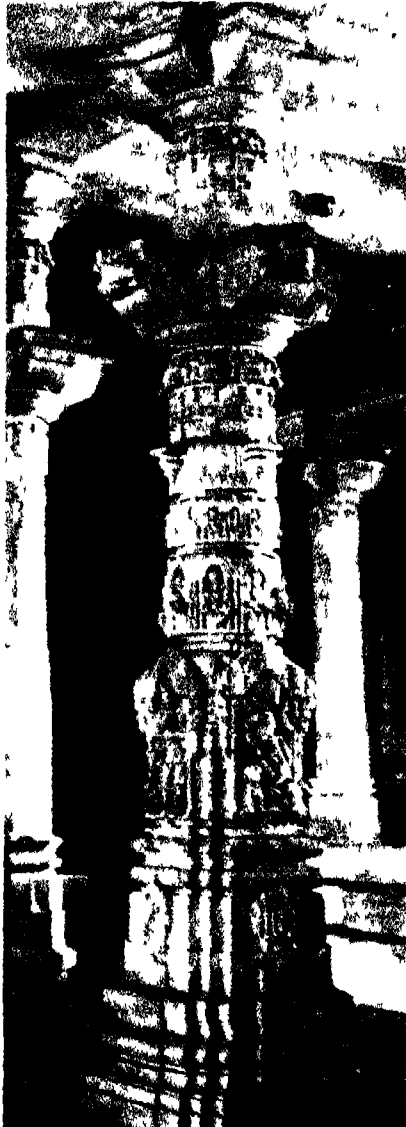
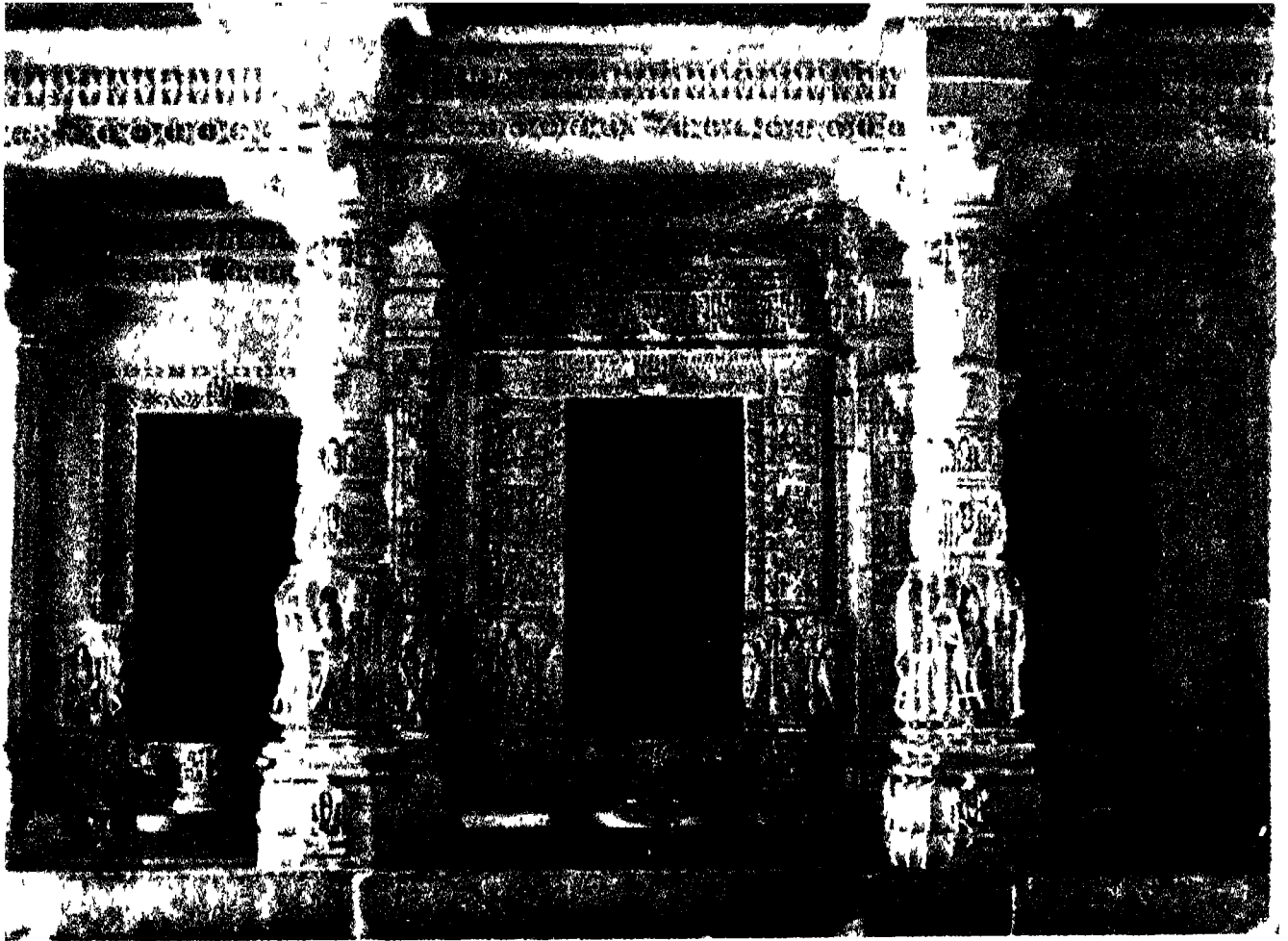
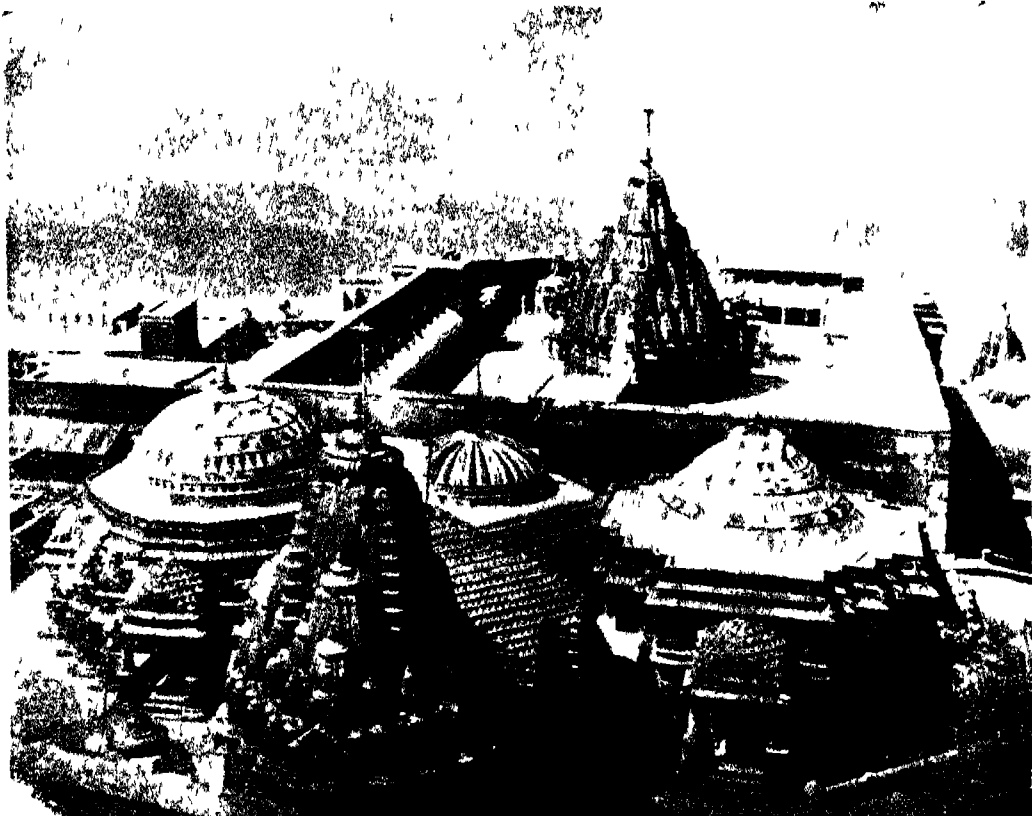
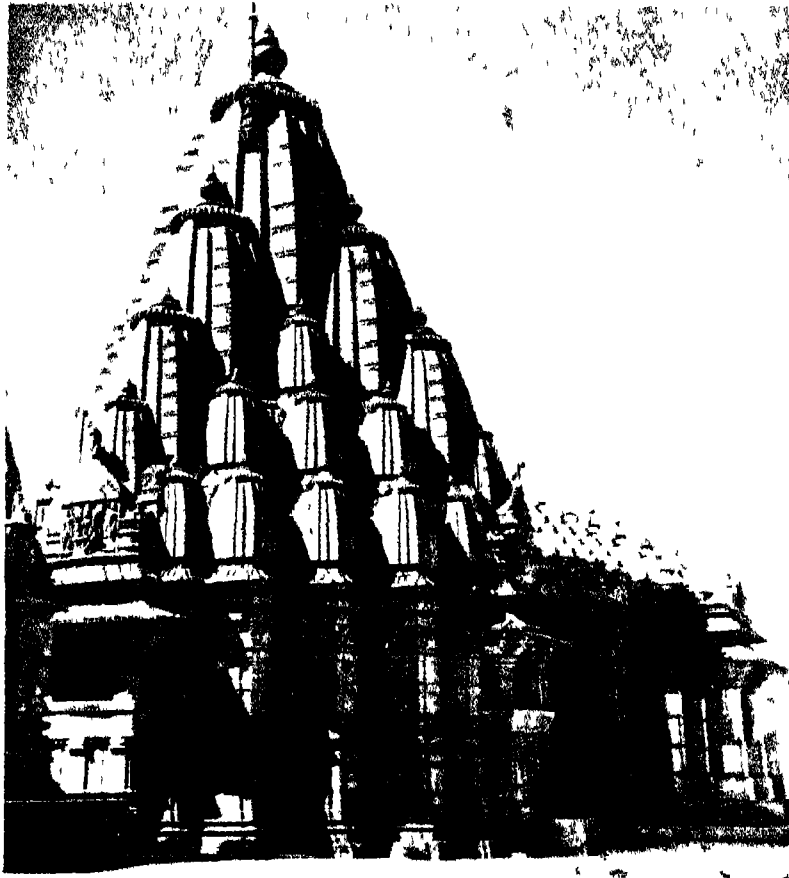
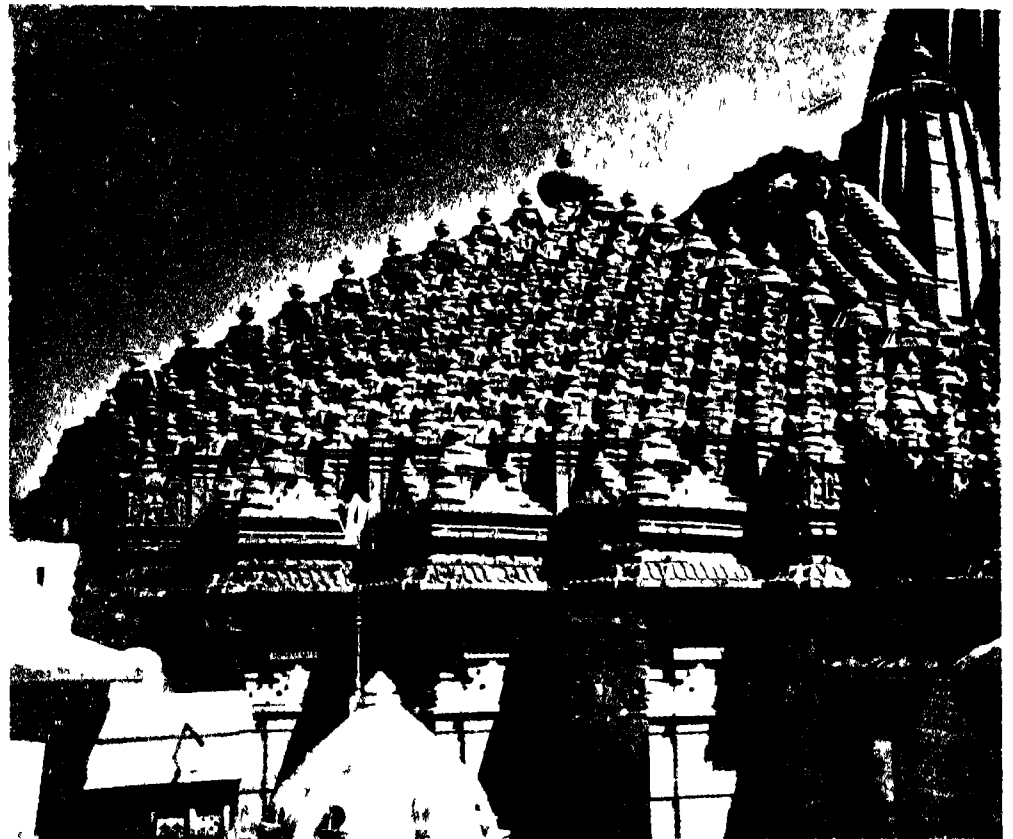
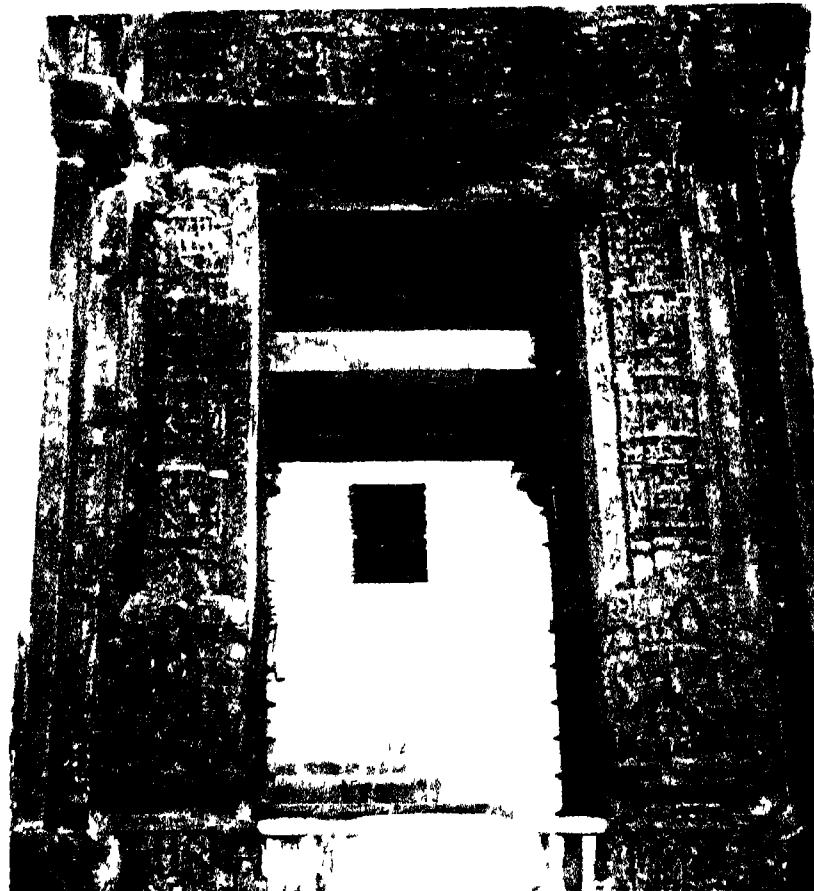
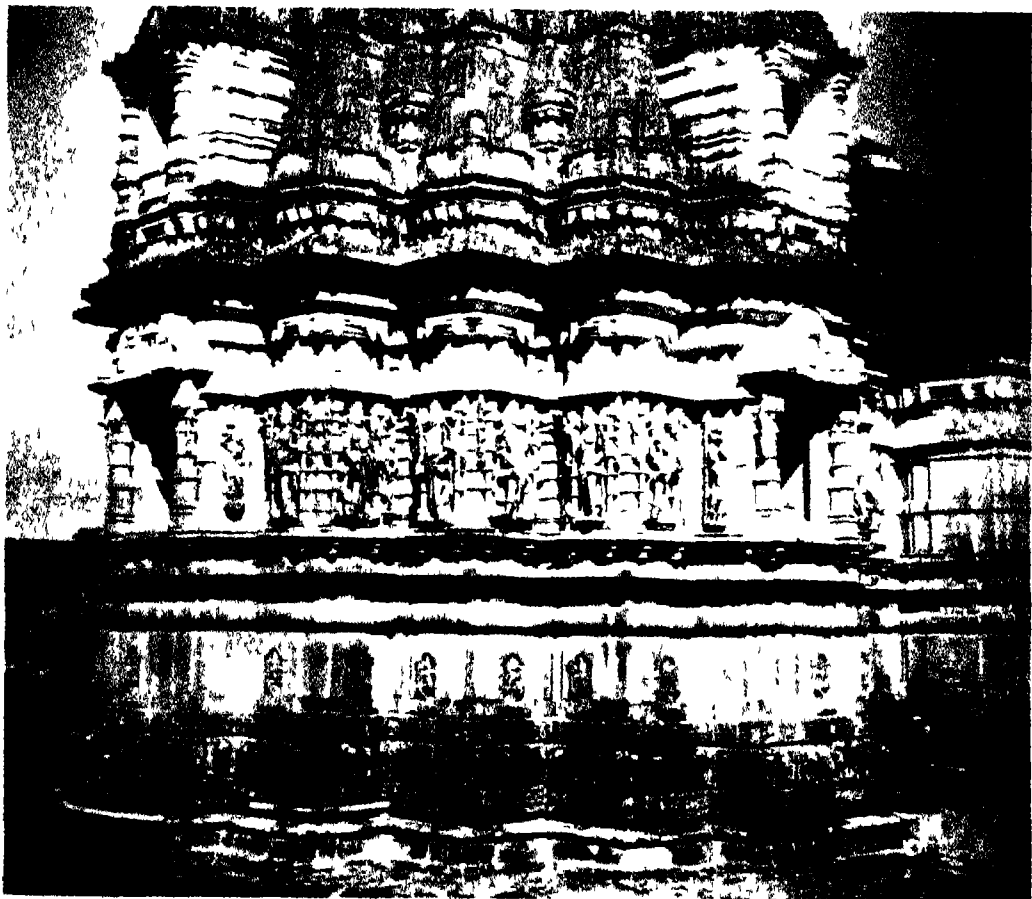
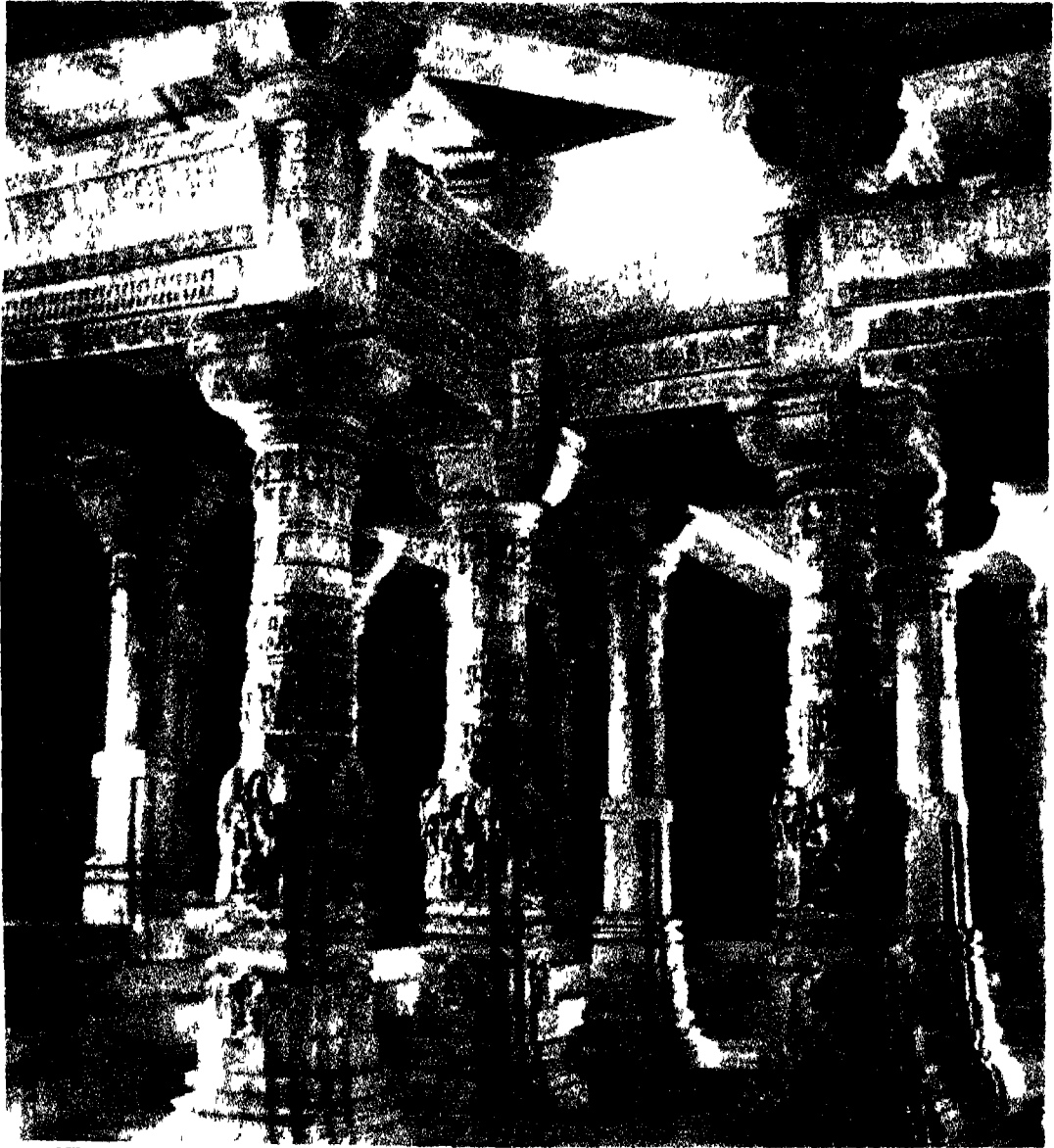
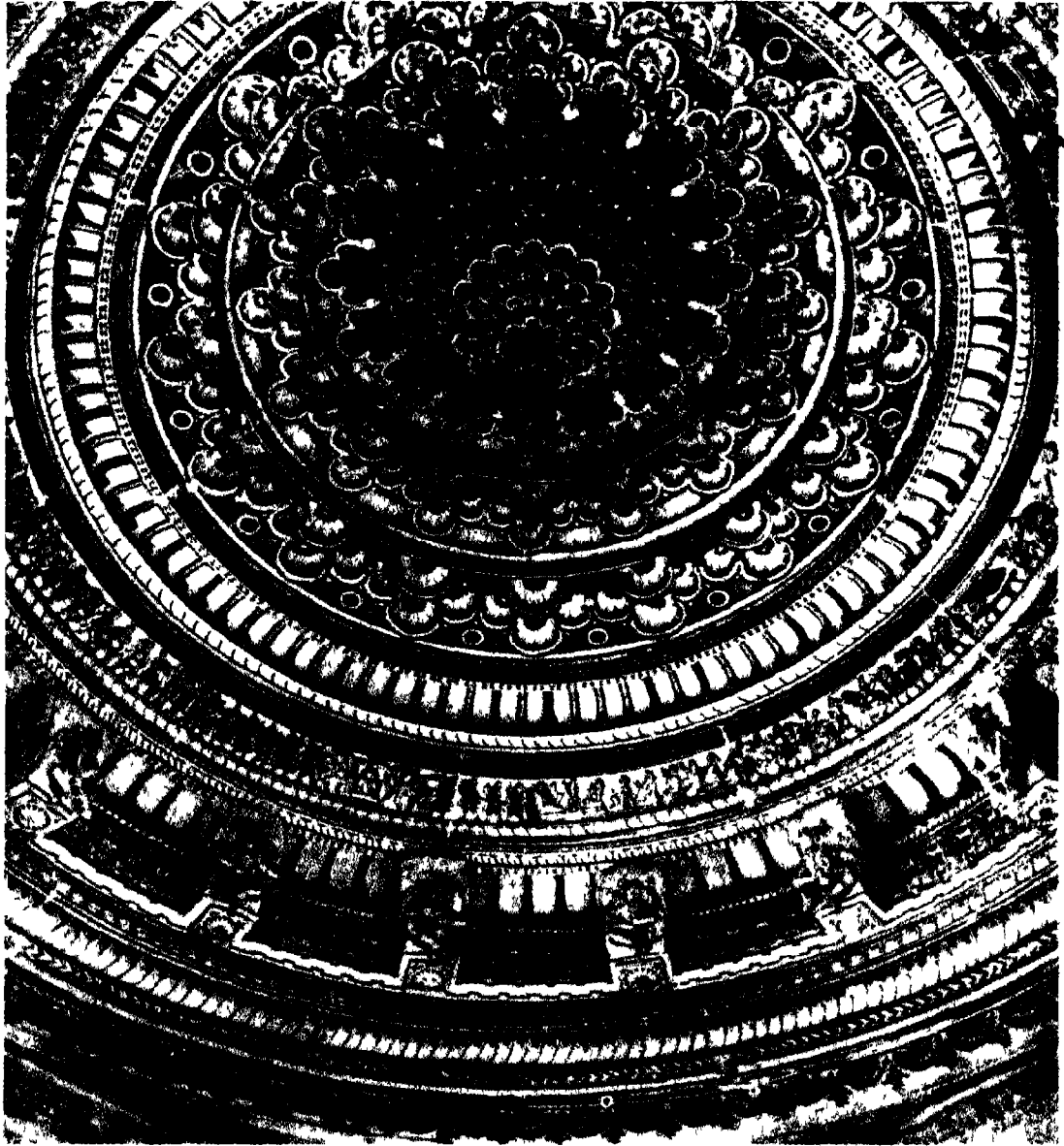
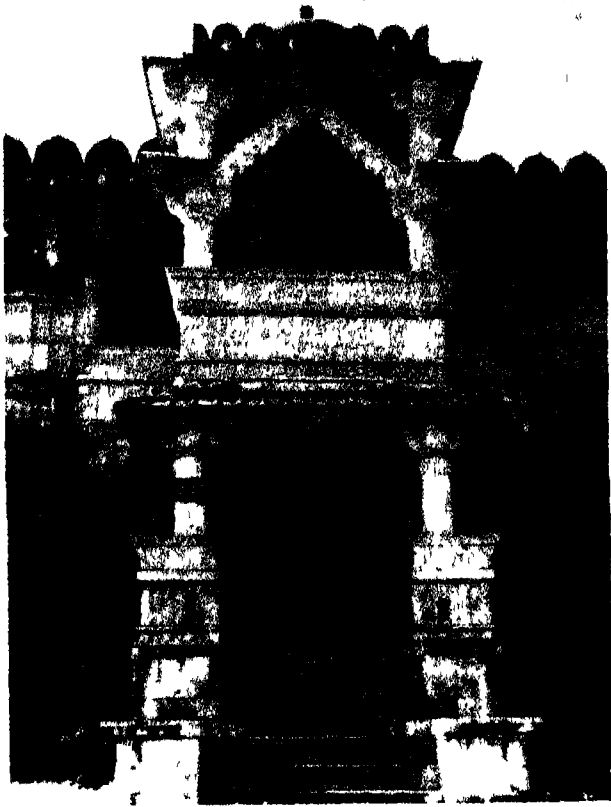
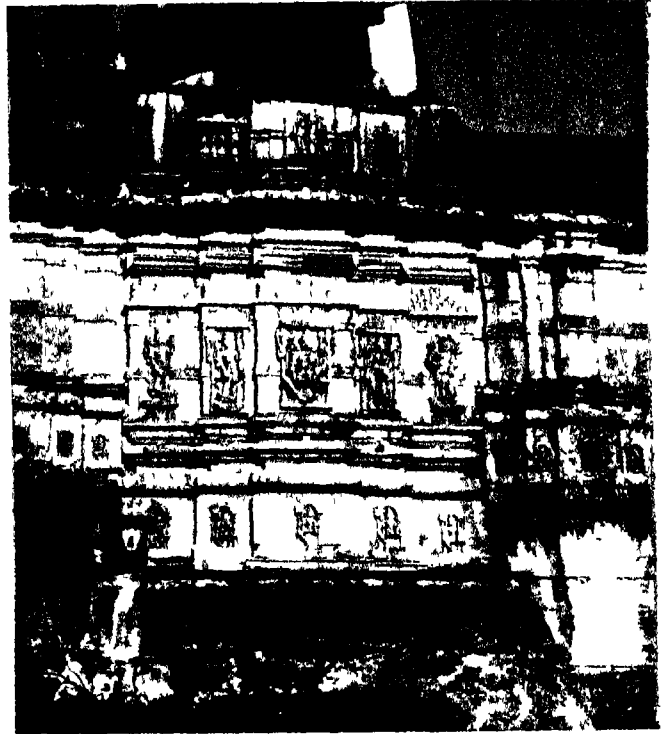

49. Kumbharia Pārśvanātha temple, *rangamandapa*, *sabhāmandāraka* ceiling in central nave

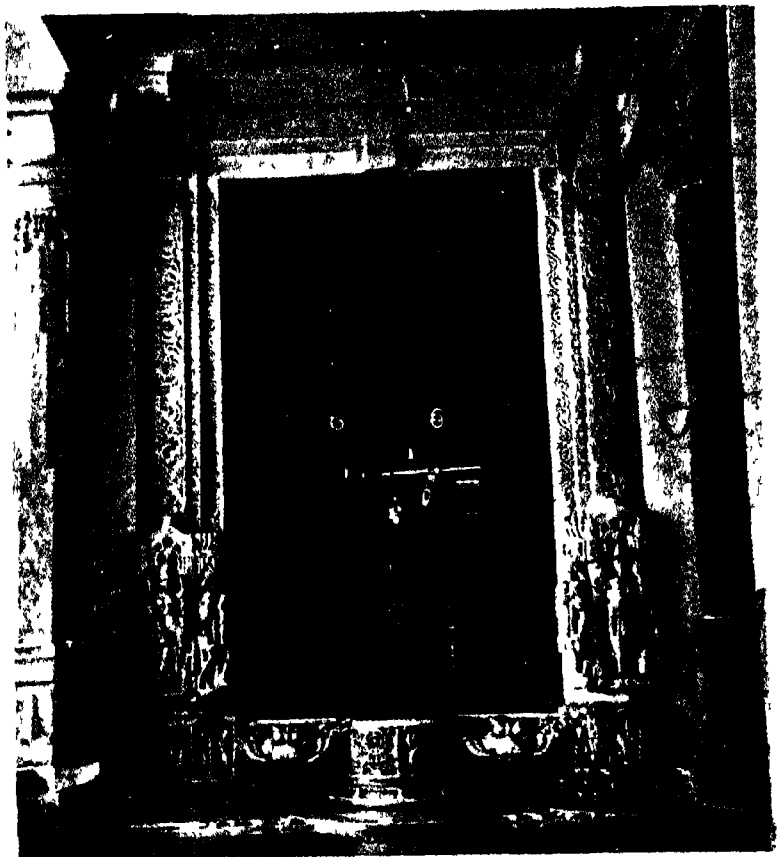
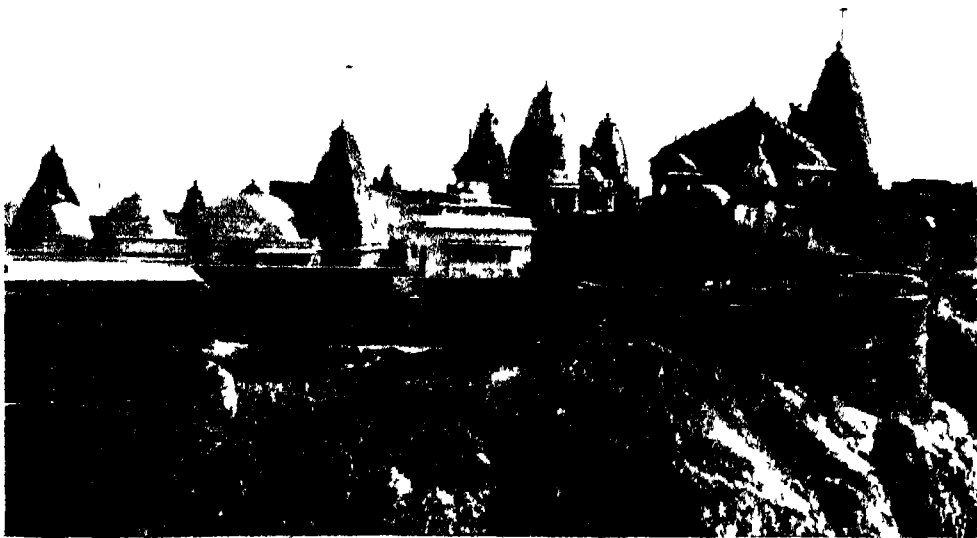
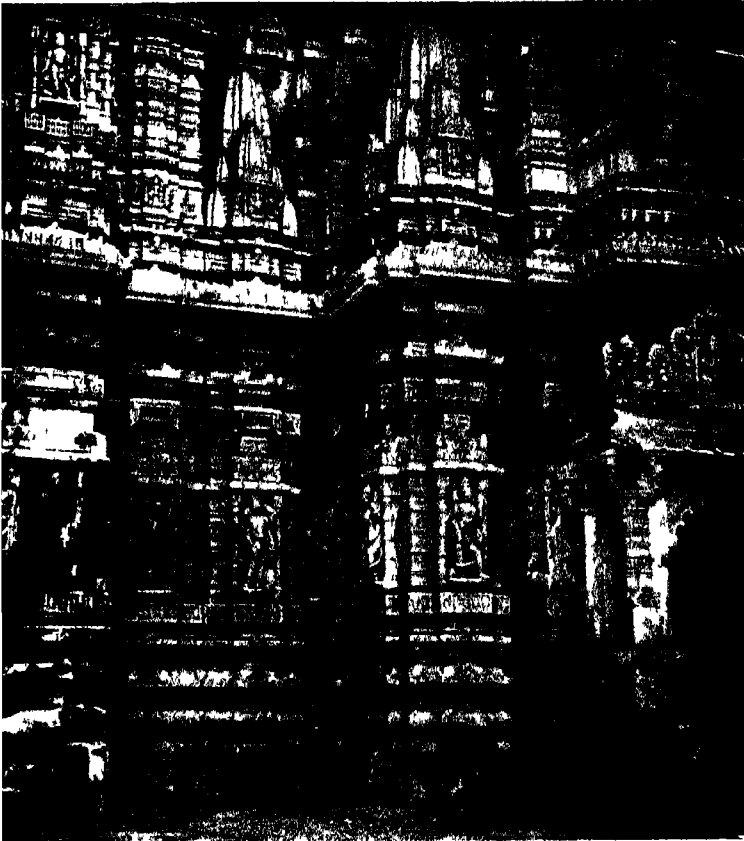
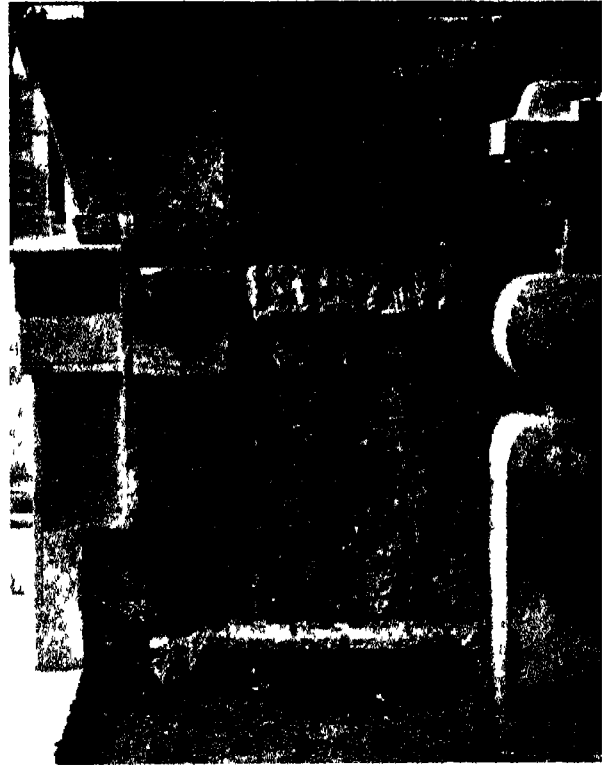
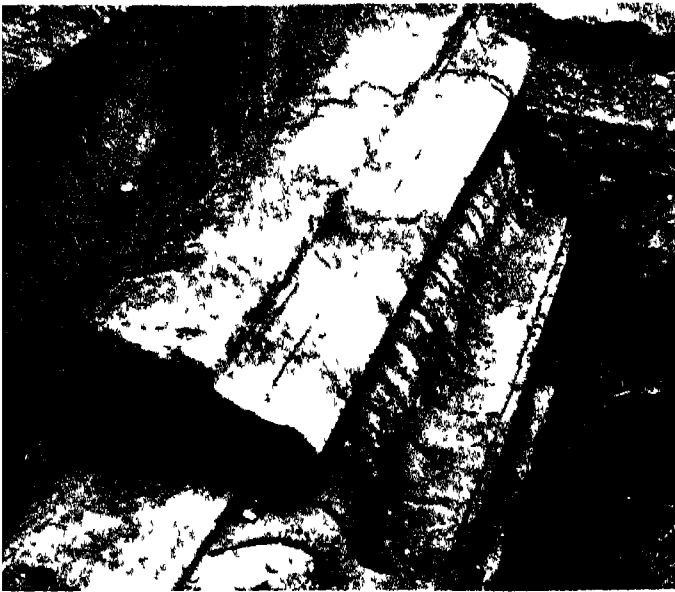
50. Kumbharia Pārśvanātha temple, *rangamaṇḍapa*, octagonal pillar

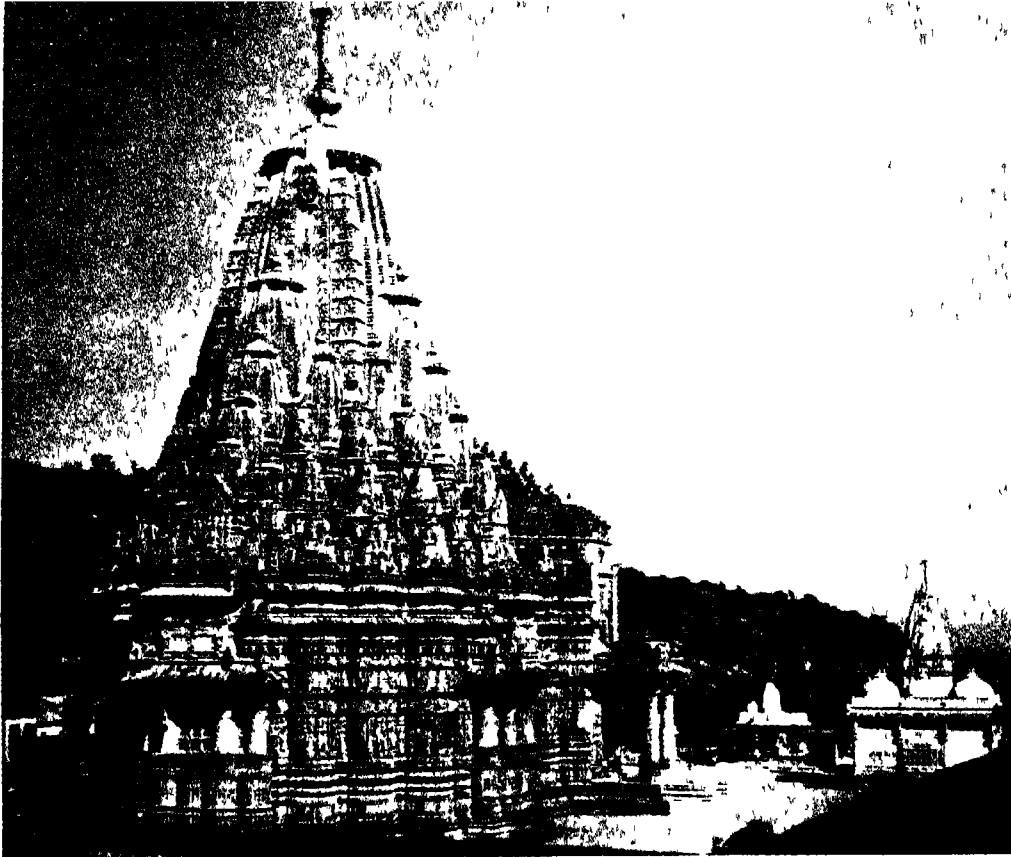
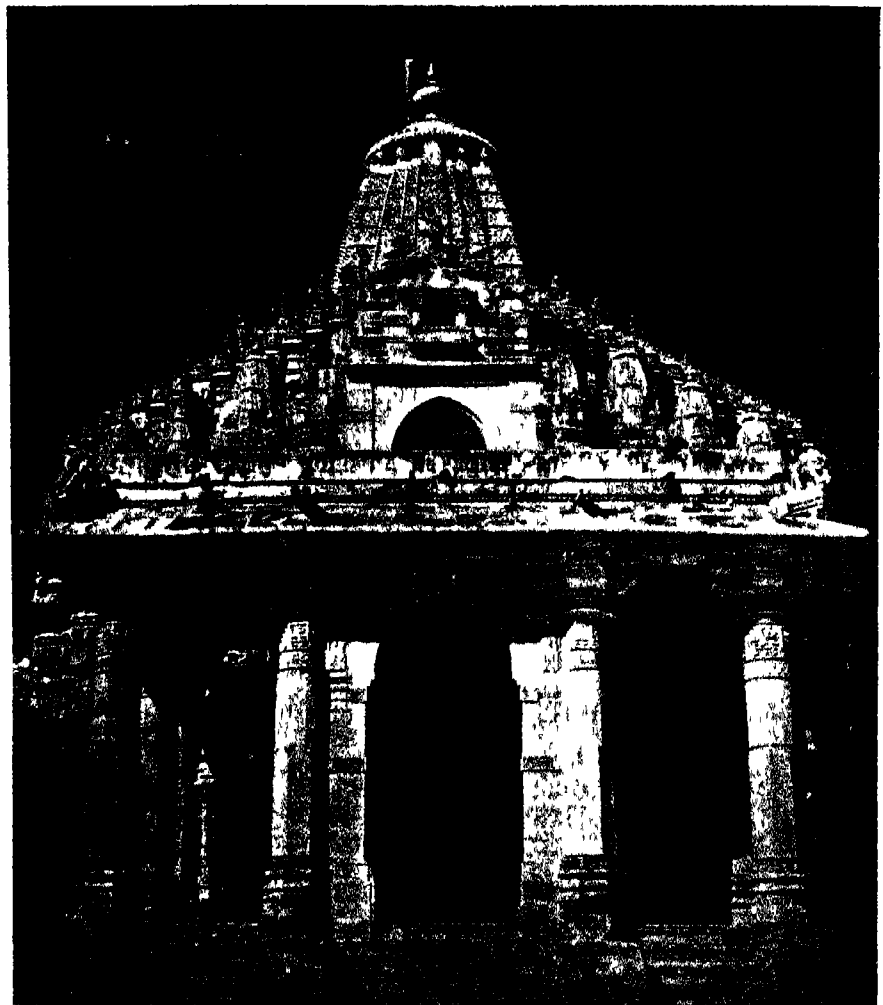
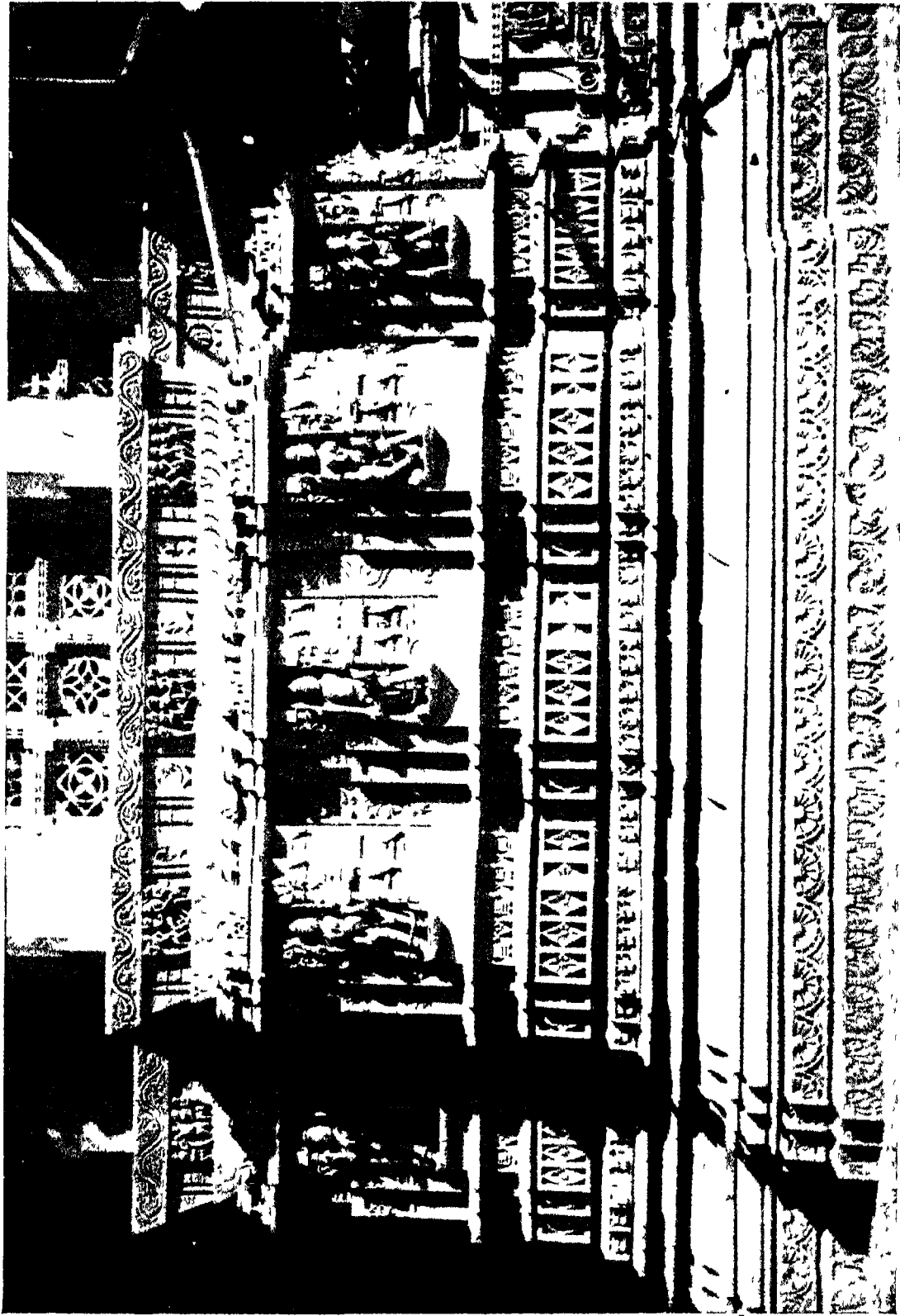
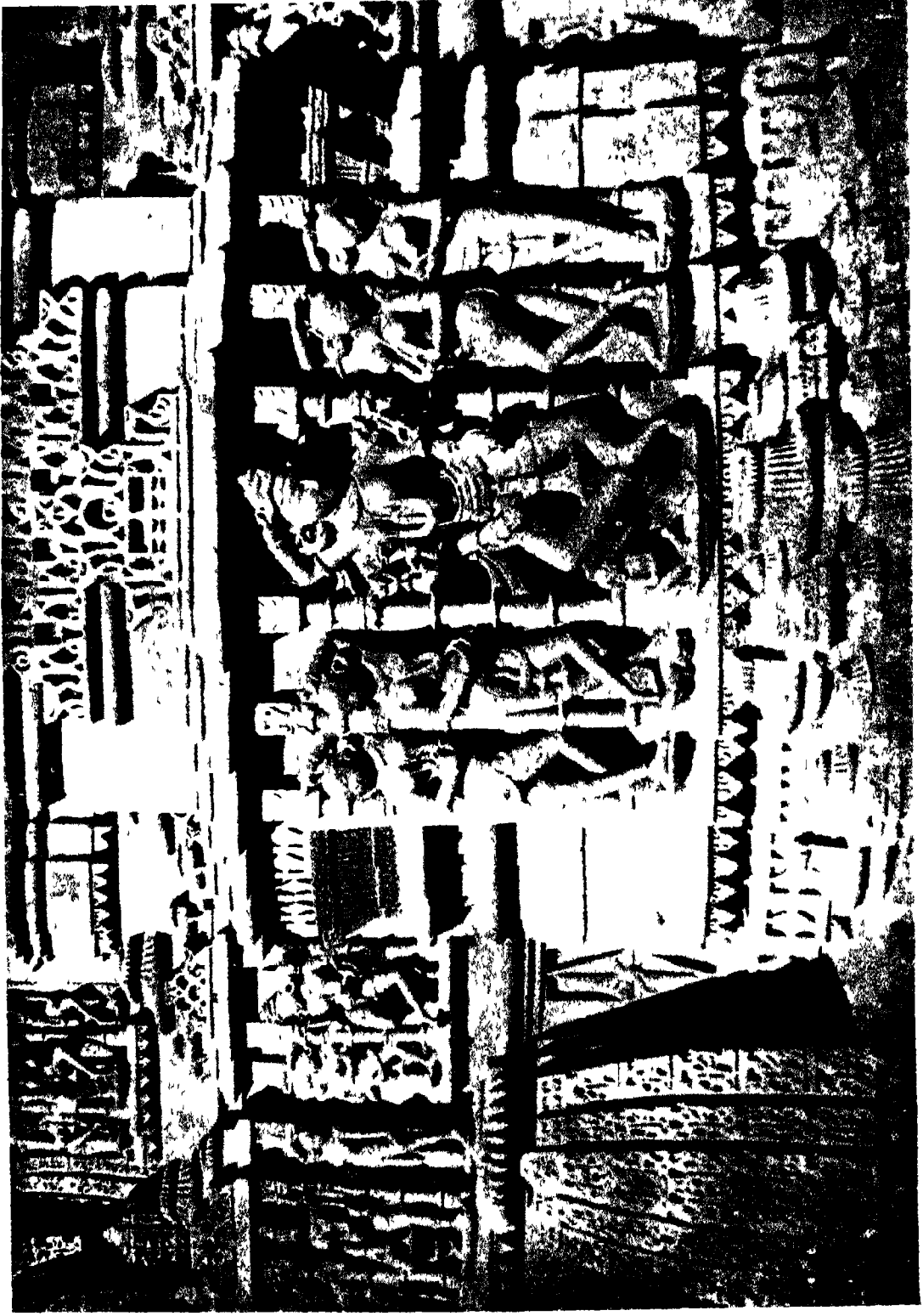
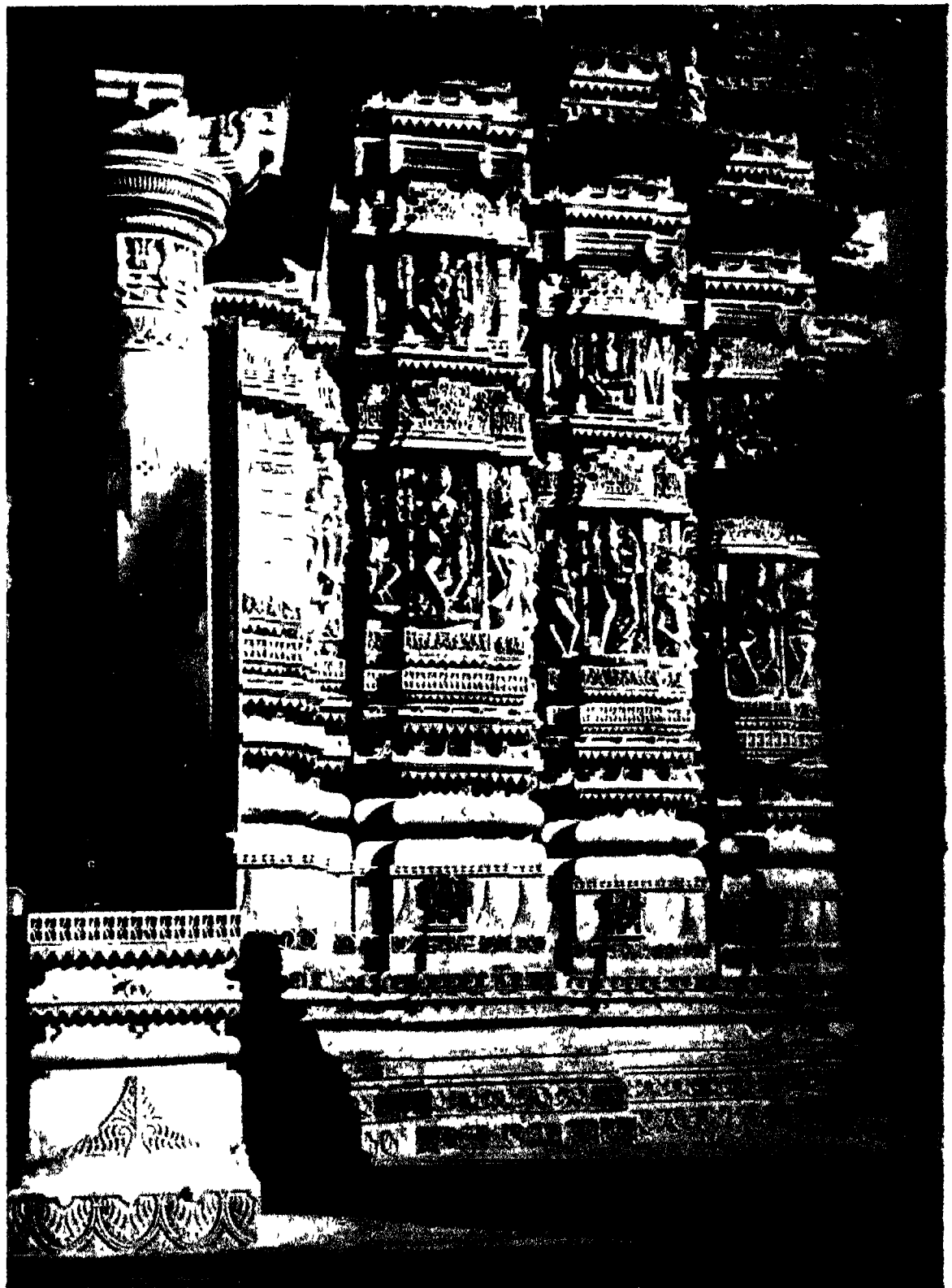
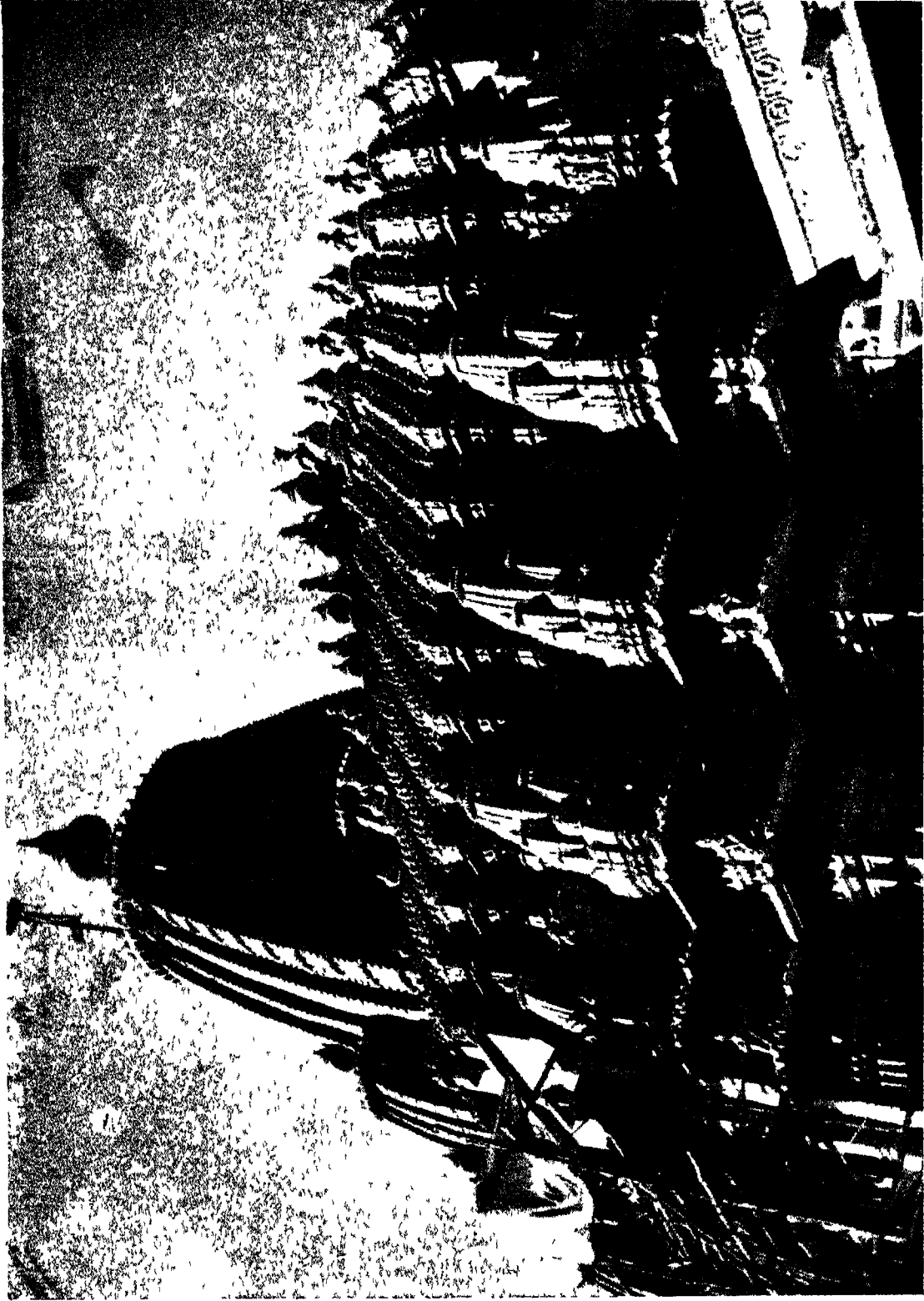
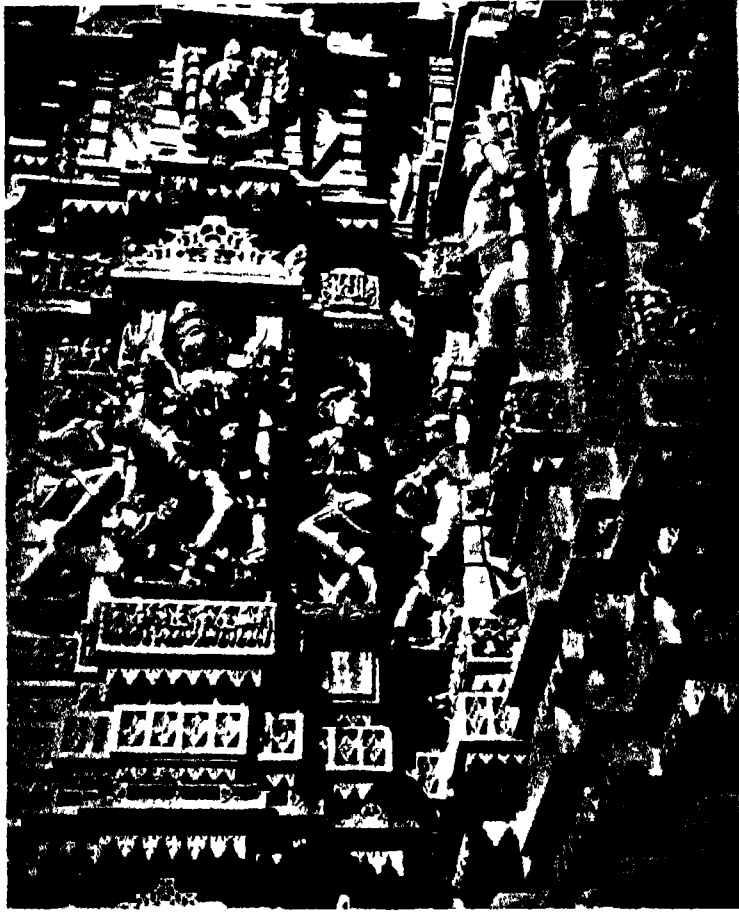
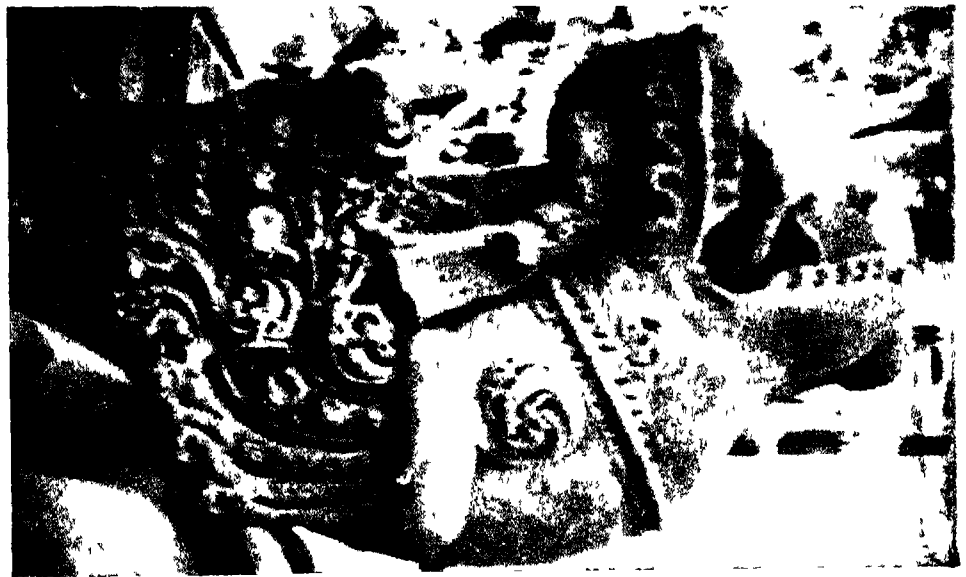
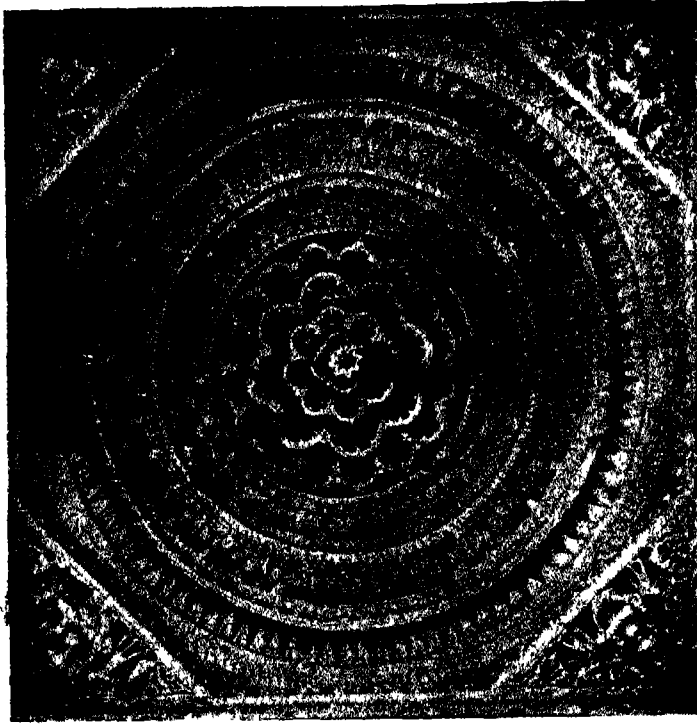
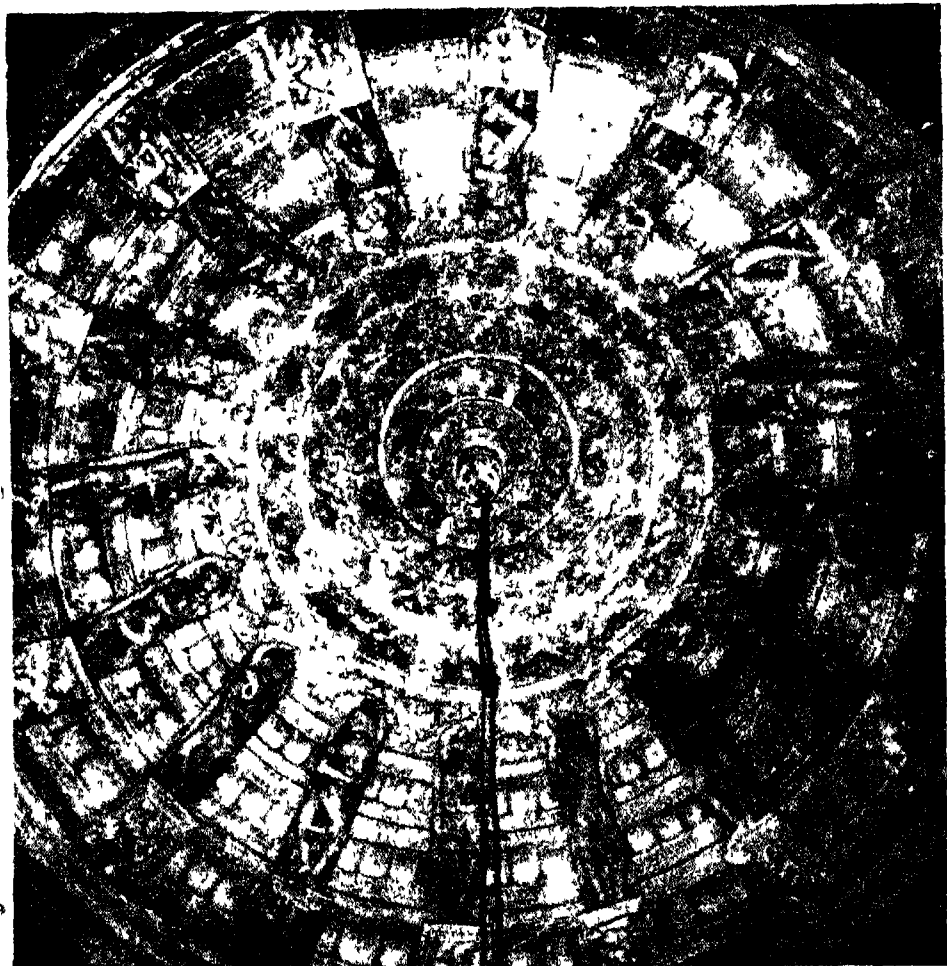
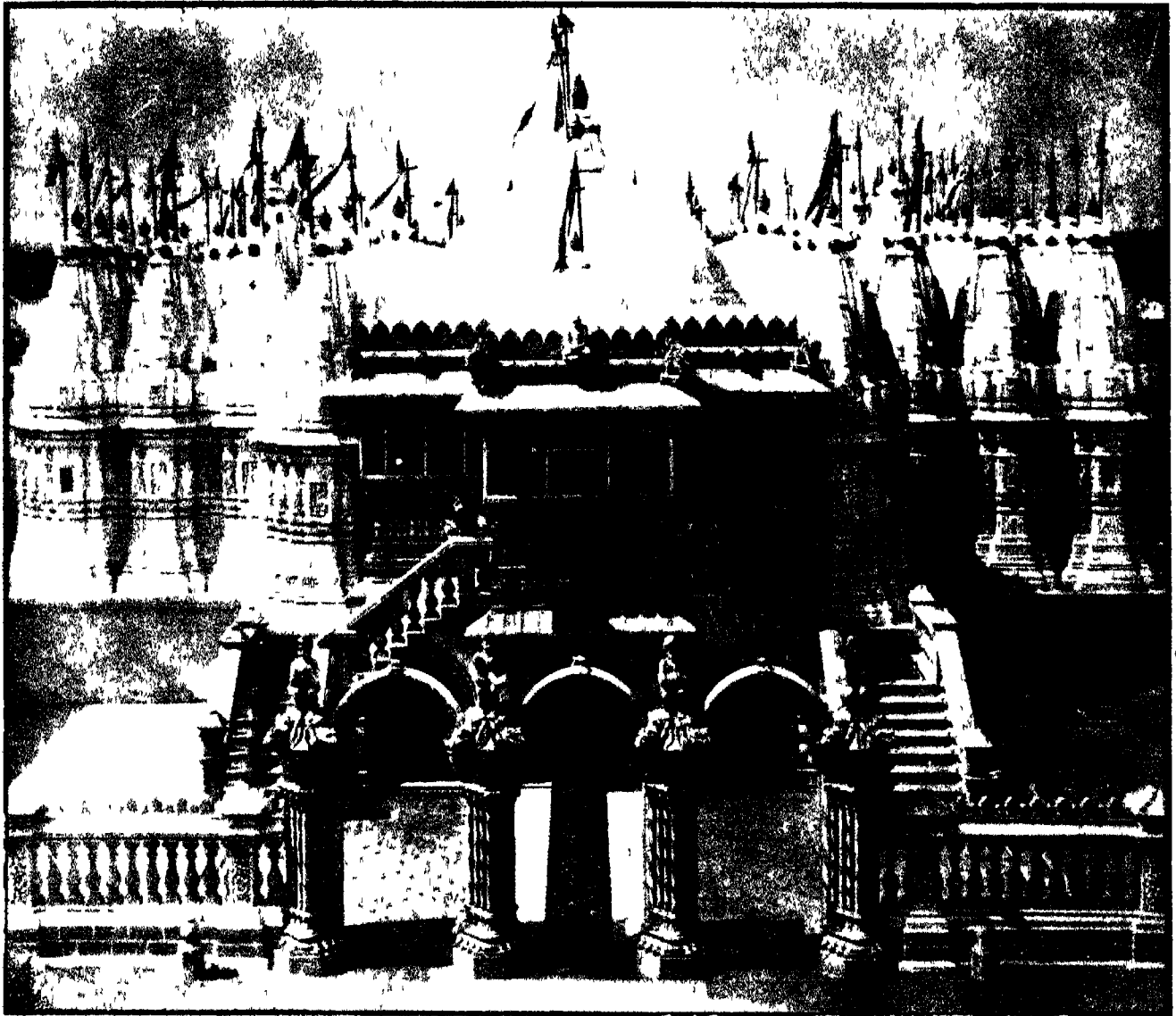
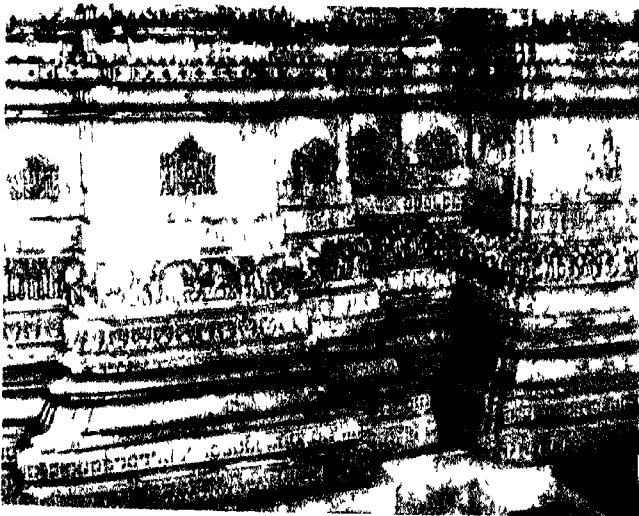
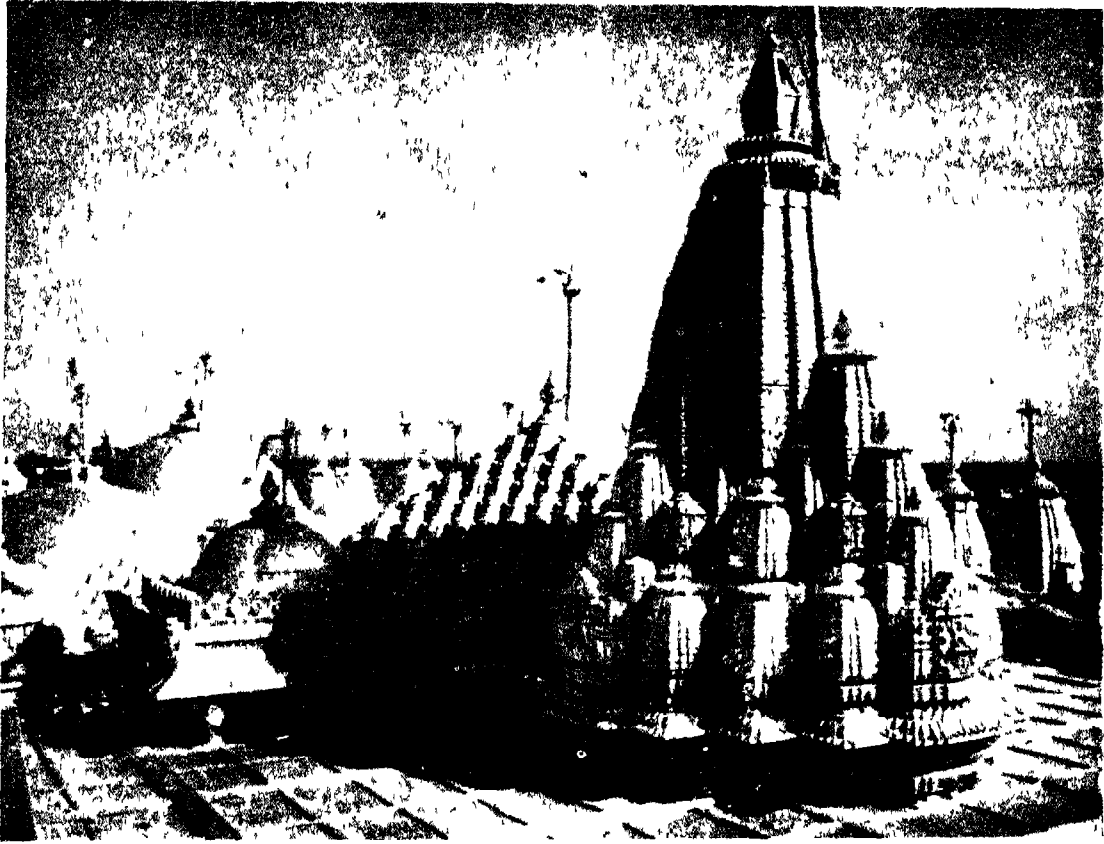
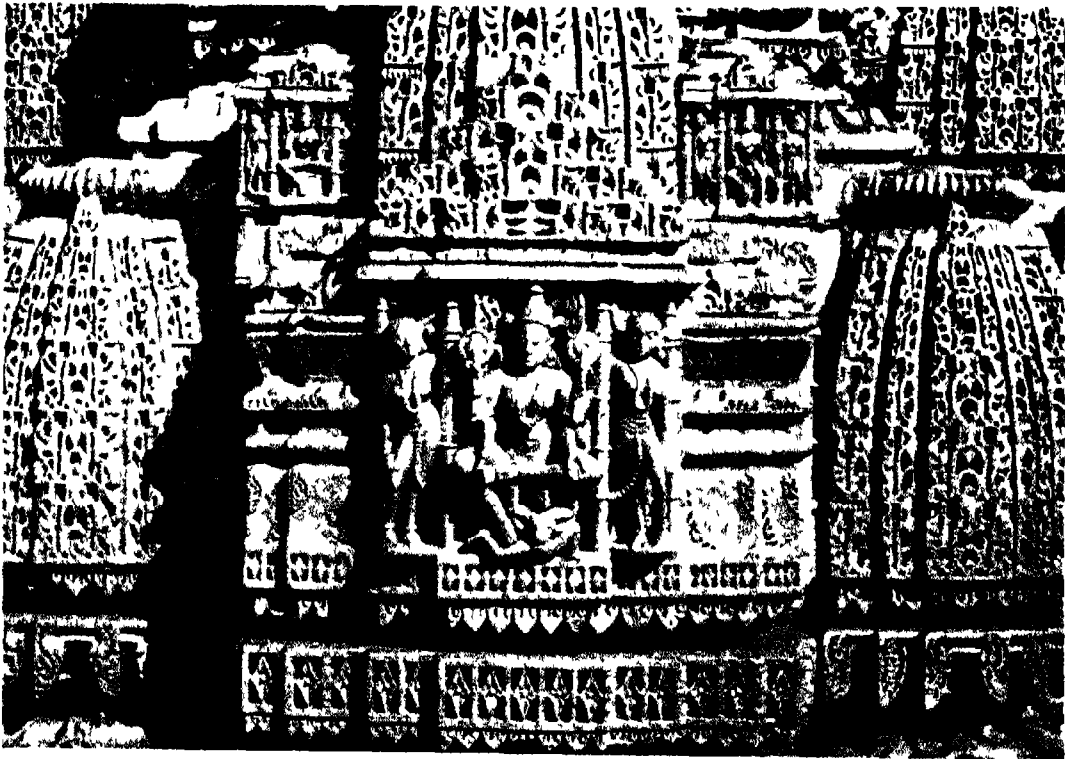
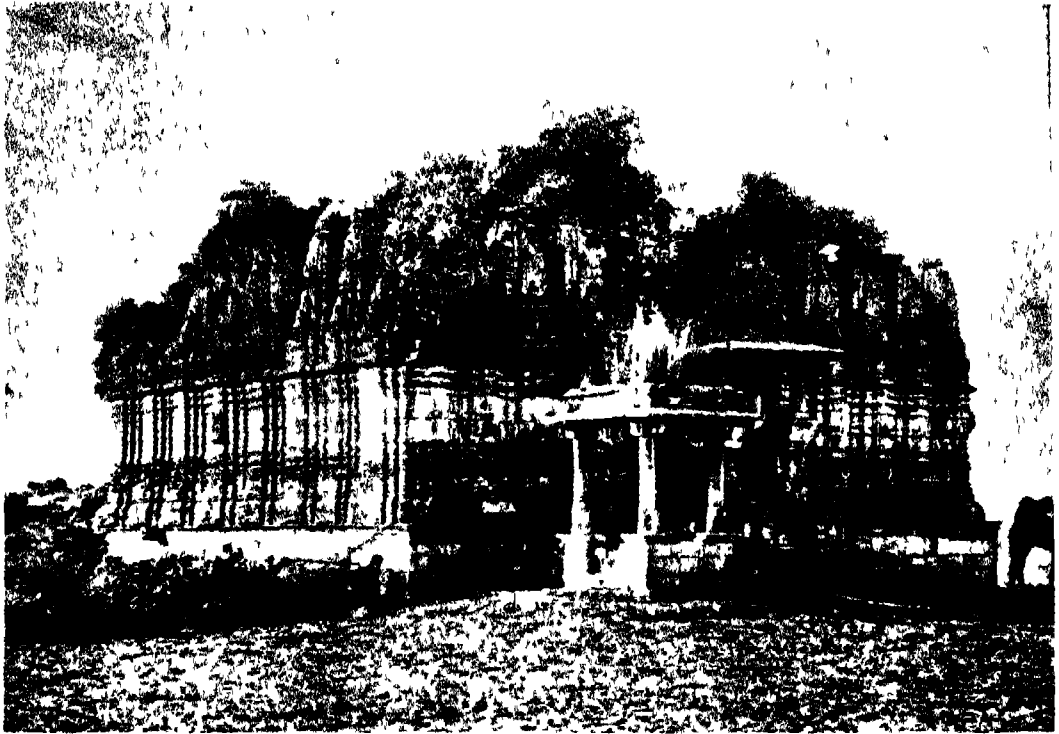
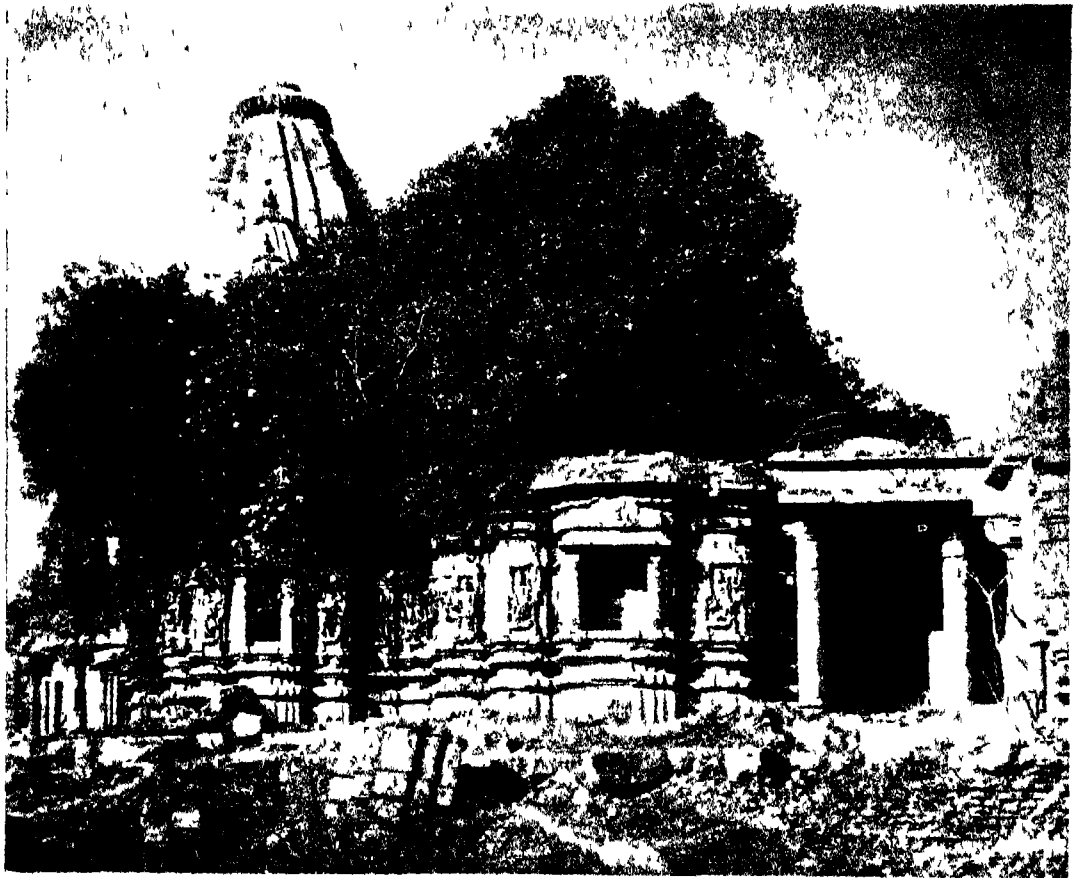
51 Kumbharia · Pārśvanātha temple, *rangamaṇḍapa*, square pillar

52. Kumbharia Pārśvanātha temple, central *devakulikā* on west

53. Girnar Vastupālavihāra and Neminātha temple, general view from hill top on east

54. Girnar Neminātha temple, *mūlaprāsāda* and *gūḍhamaṇḍapa* view from northeast

55. Girnar Neminātha temple, *gūḍhamaṇḍapa*, *saṃvaraṇā* from southwest

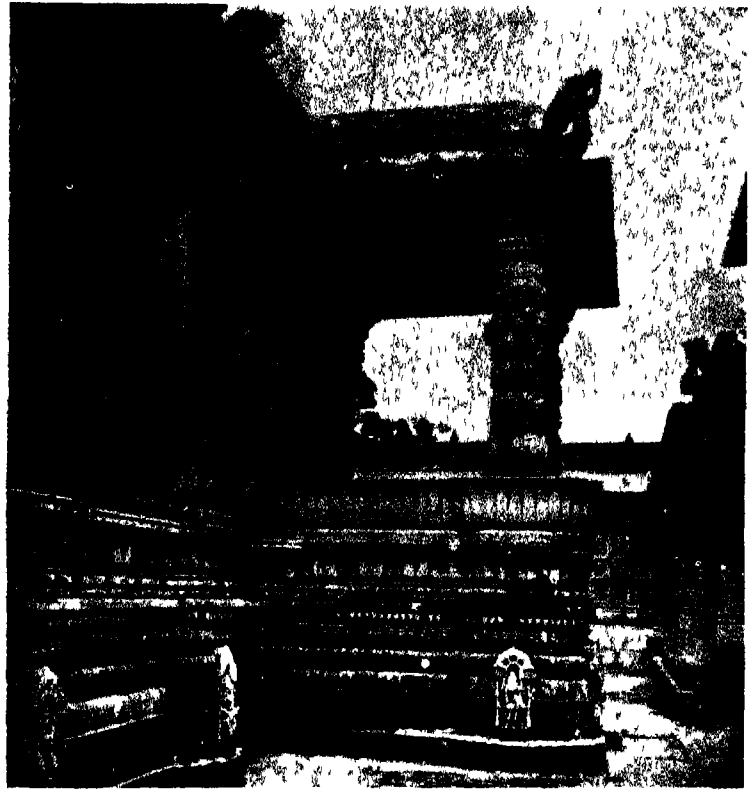
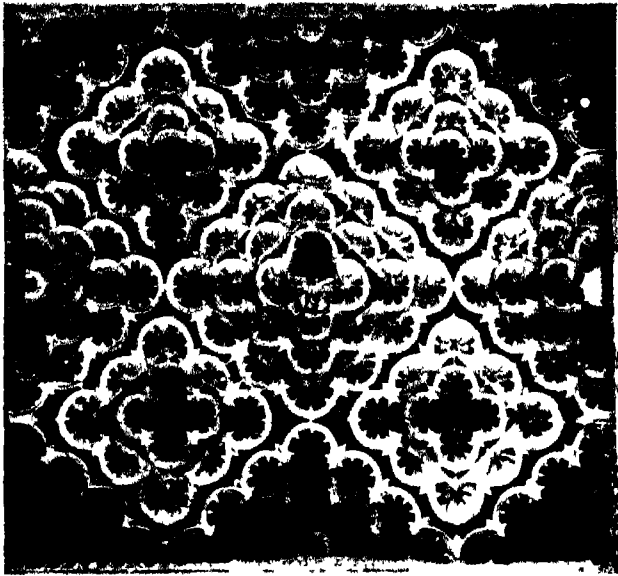
56 Girnar Neminātha temple, *gūḍhamaṇḍapa*, detail of *sabhāmārga* ceiling

57. Girnar Neminātha temple, outer entrance doorframe on north

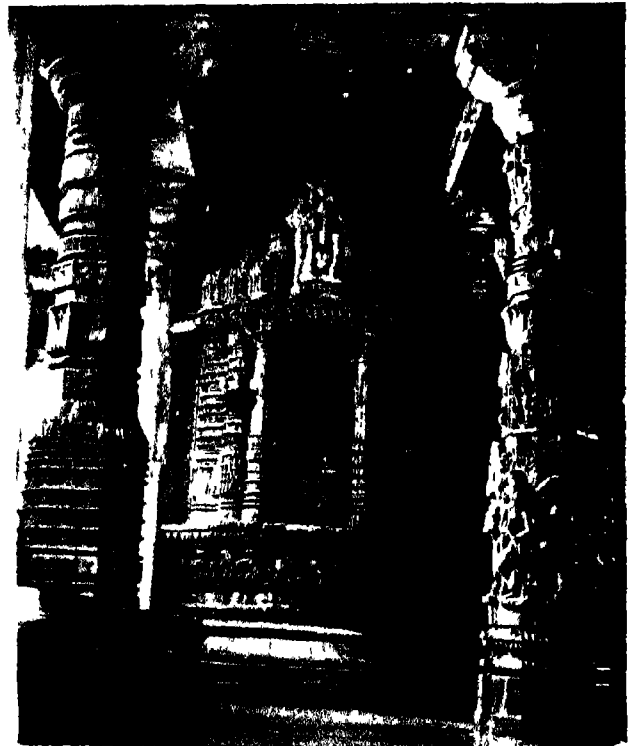
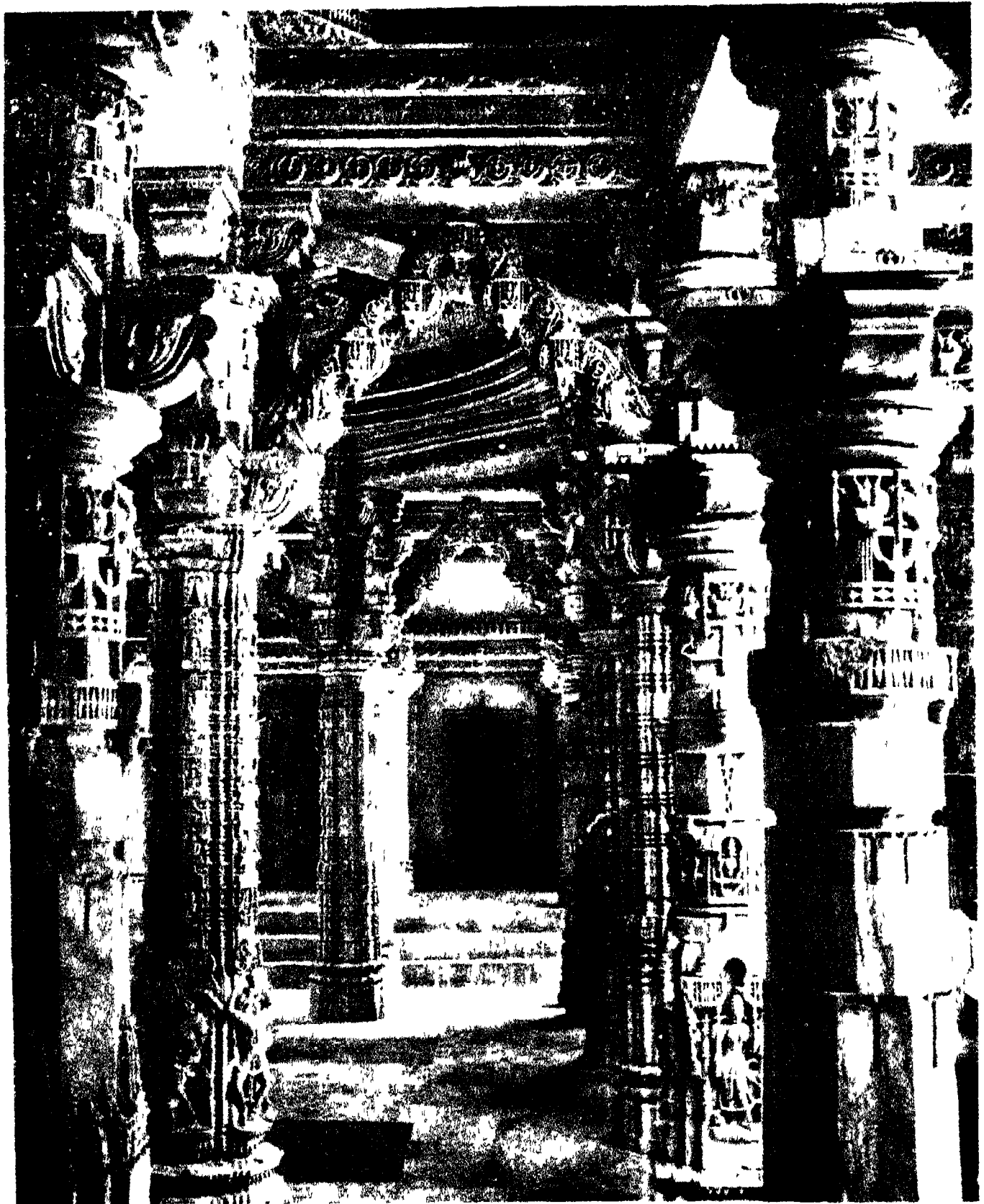
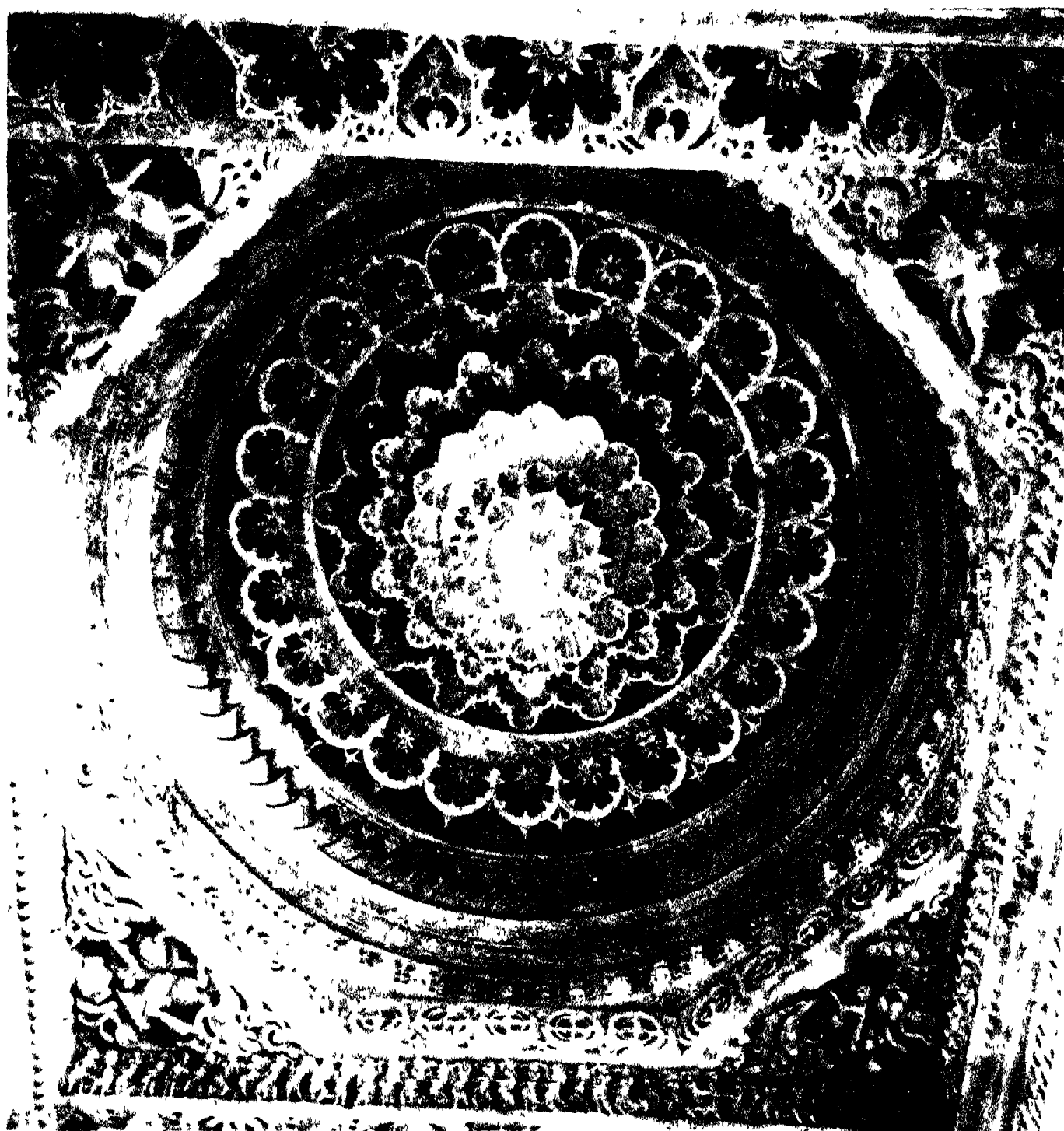
58. Girnar : Neminātha temple, *devakulikā* corridor

59. Kumbhāria · Neminātha temple, *mūlaprāsāda*, view from southeast

60. Kumbharia Neminātha temple, *raṅgamaṇḍapa*, pillars

61. Kumbharia : Neminātha temple, *raṅgamaṇḍapa, sabhāmandāraka* ceiling in central nave

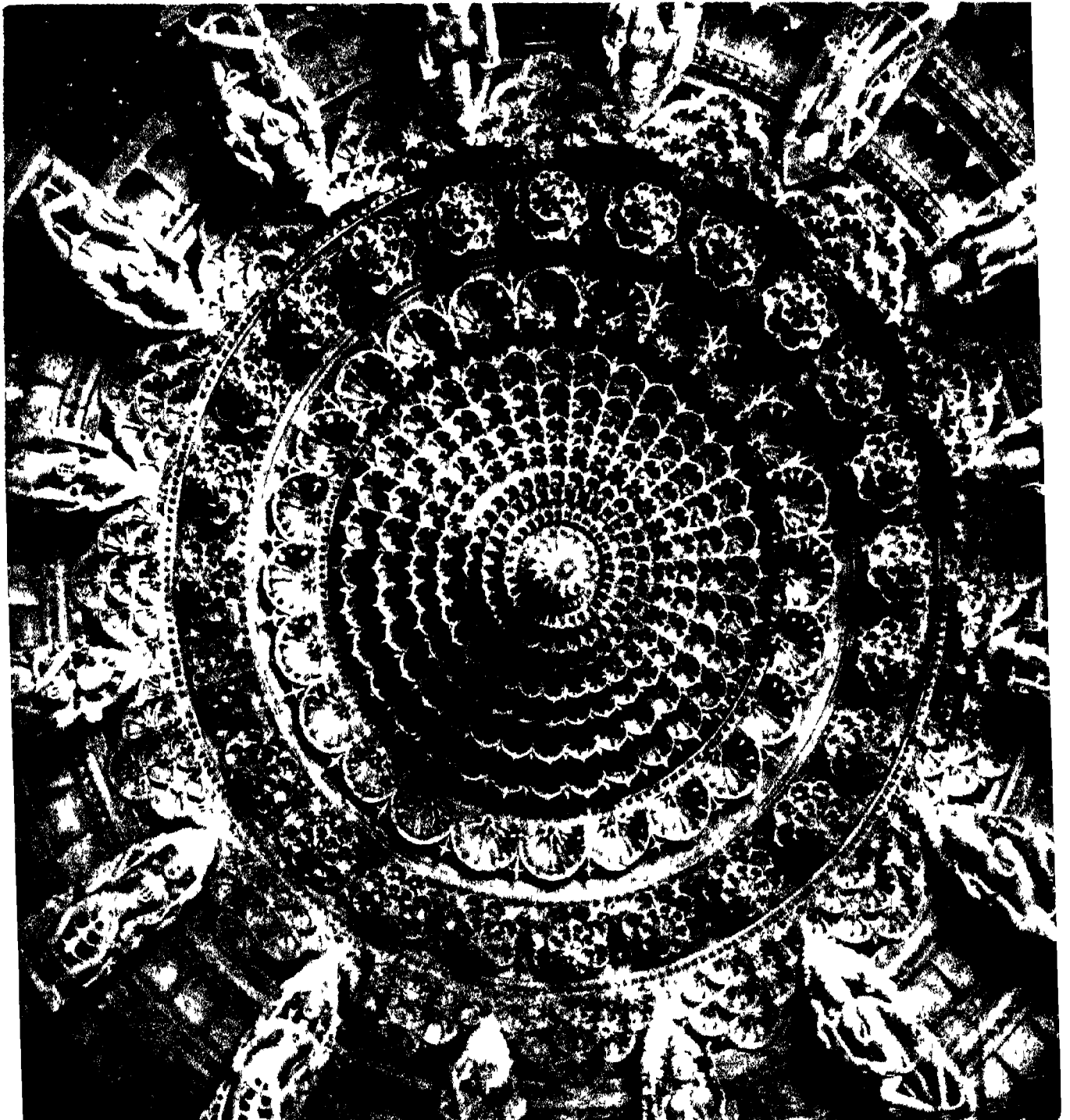
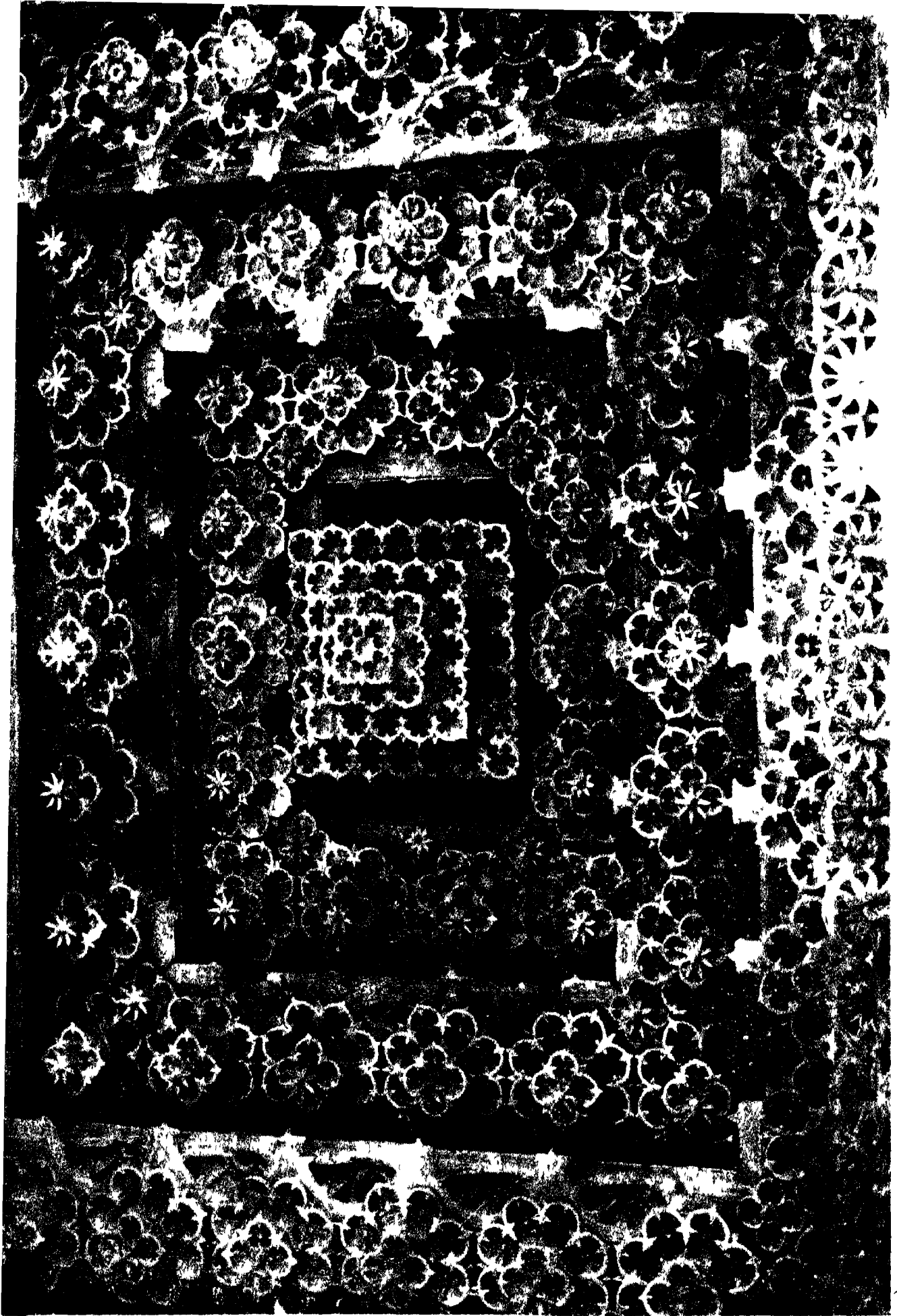
62. Kumbharia Neminātha temple, *mukhamaṇḍapa*, pillars and balustraded wall

63. Kumbharia Neminātha temple, entrance porch and *nālamandapa*, front view

64 Kumbharia Neminātha temple, exterior wall of central *devakulikā* on west

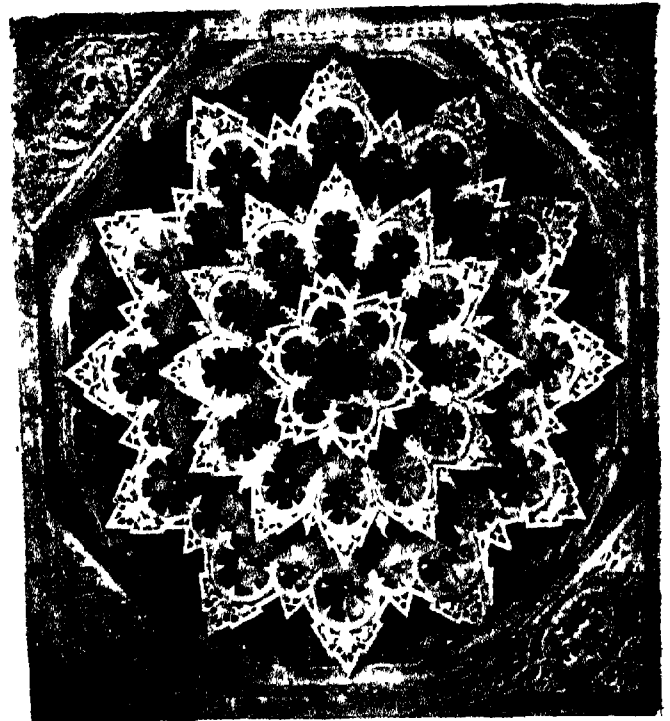
65 Kumbharia Neminātha temple, doorframe of central *devakulikā* on west

66. Sejakpur Jaina temple, general view

67. Shatrunjaya Ādinātha *tunk*, general view from northeast

68 Shatrunjaya Ādinātha temple, *mūlaprāsāda*, detail of north wall

69. Shatrunjaya Ādinātha temple, *mūlaprāsāda*, balustrade enclosing *bhadra* niche on north

70 Shatrunjaya : Ādinātha temple, detail of *pītha*

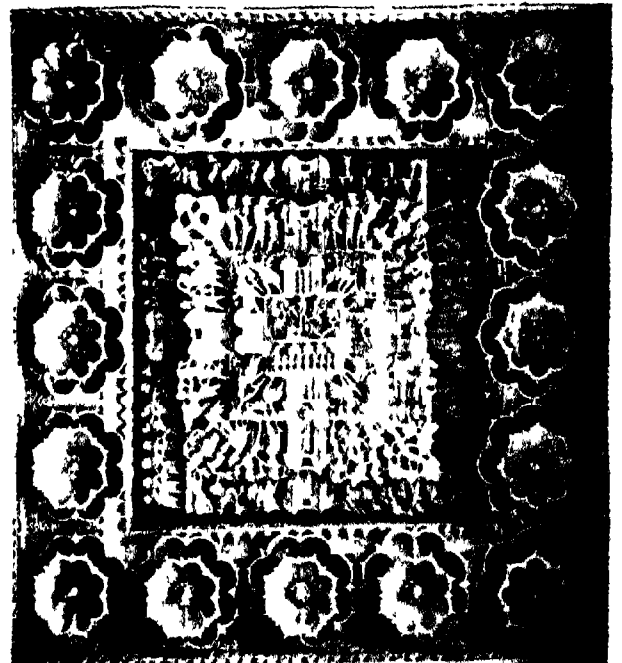
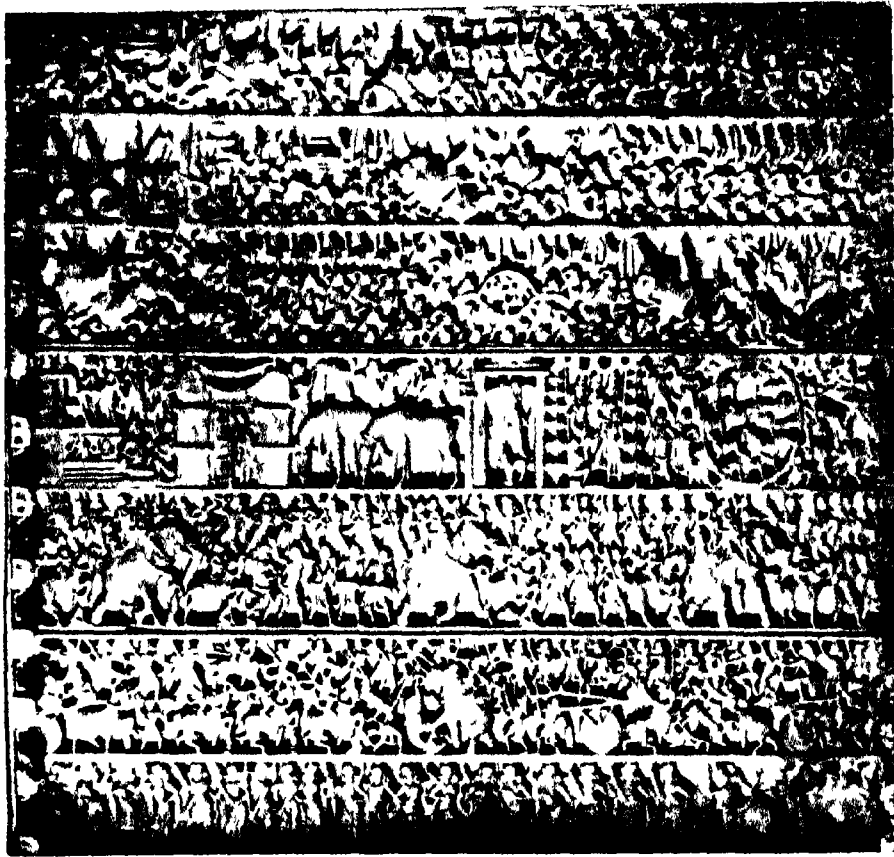
71. Shatrunjaya Ādinātha temple, *mūlaprāsāda*, Varuṇa on *janghā*

72. Taranga · Ajitanātha temple, general view from southwest

73. Taranga · Ajitanātha temple, front-view

74. Taranga : Ajitanātha temple, *mūlaprāsāda*, lower balustraded wall on west

75. Taranga : Ajitanātha temple, *mūlaprāsāda*, *śikhara*, goddess in south *rathikā*

76. **Taranga : Ajitanātha temple,** *gūḍhamaṇḍapa*, *pīṭha* **and** *maṇḍovara*

77. **Taranga : Ajitanātha temple,** ***gūḍhamaṇḍapa, saṁvaraṇā,*** **southeast view**

78. Taranga . Ajitanātha temple, *mūlaprāsāda*, detail of wall

79 Taranga : Ajitanātha temple, *mūlaprāsāda, makara praṇāla* on north

80. Taranga : Ajitanātha temple, *mukhamaṇḍapa*, *sabhāmandāraka* ceiling

81. Taranga : Ajitanātha temple, *gūḍhamaṇḍapa*, *sabhāpadmamandāraka* ceiling

82. Bhadreshwar : Jaina temple, front view

83. Bhadreshwar Jaina temple, *mūlaprāsāda*, detail of *pīṭha* and *vedibandha*

84. Bhadreshwar Jaina temple, *śikhara* and *saṁvaraṇā* from southwest

85. Bhadreshwar Jaina temple, *mūlaprāsāda*, *śikhara*, Cakreśvarī in south *rathikā*

86 Sarotra · Bāvanadhvaja Jinālaya, general view from northeast

87 Sarotra : Bāvanadhvaja Jinālaya, view of main temple-complex from south

88. Ghumli : Pārśvanātha temple, Pārśvanātha

89. Abu : Lūṇavasahī, *gūdhamaṇḍapa*, south porch and a part of *mukhamaṇḍapa* from west

90. Abu Lūṇavasahī, *mukhamaṇḍapa*, *nābhicchanda* ceiling

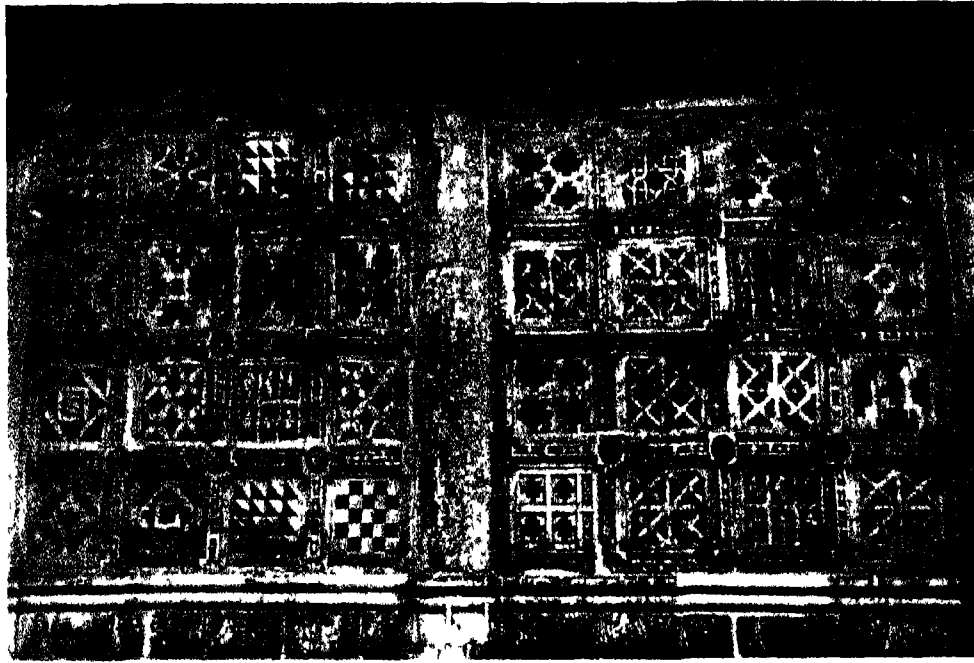
91 Abu : Lūṇavasahī, *mukhamaṇḍapa*, north *khattaka*

92. Abu : Lūṇavasahī, central part of *mukhamaṇḍapa* and doorframe of *gūḍhamaṇḍapa* as seen from *raṅgamaṇḍapa*

93. Abu : Lūnavasahī, *rangamaṇḍapa,* pillars

94. Abu : Lūṇavasahī, *mukhamaṇḍapa*, *mandāraka* ceiling

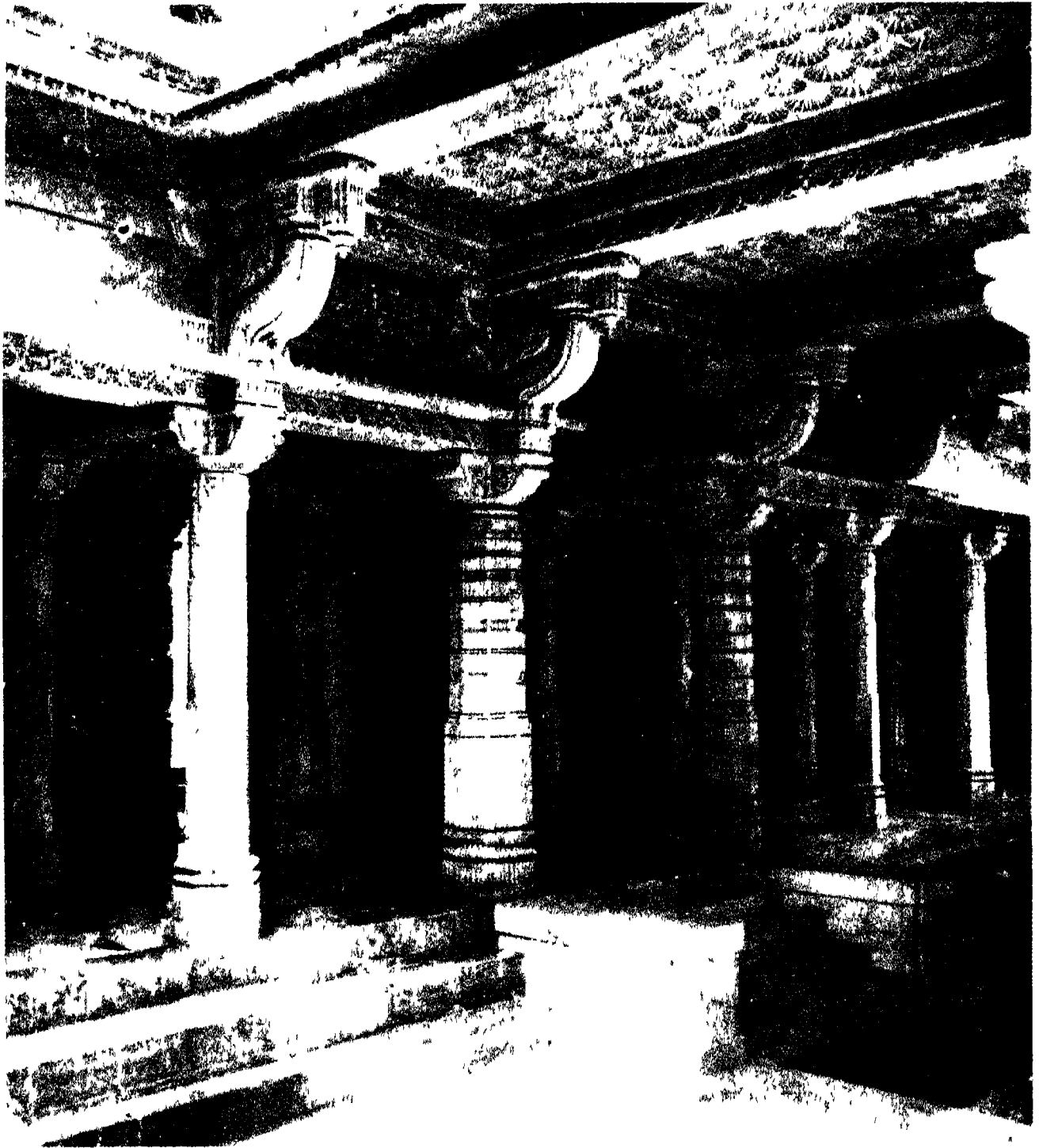
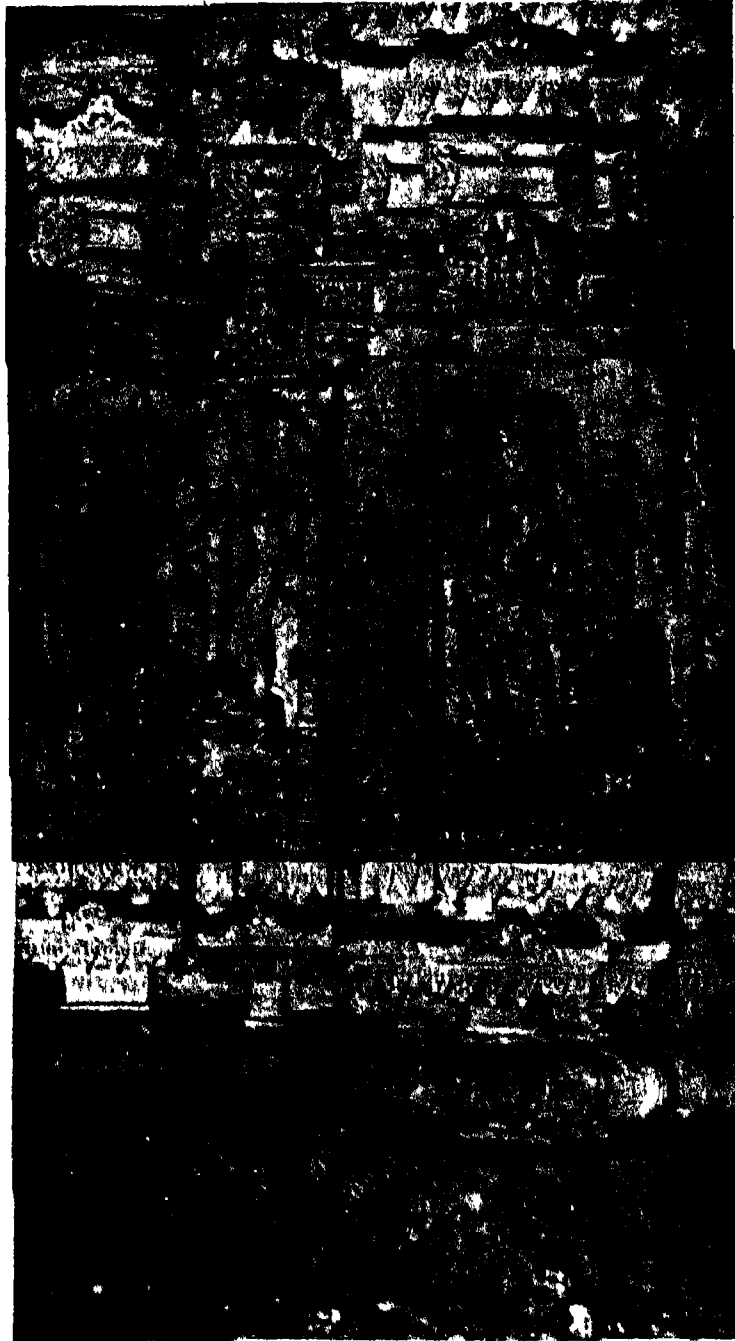
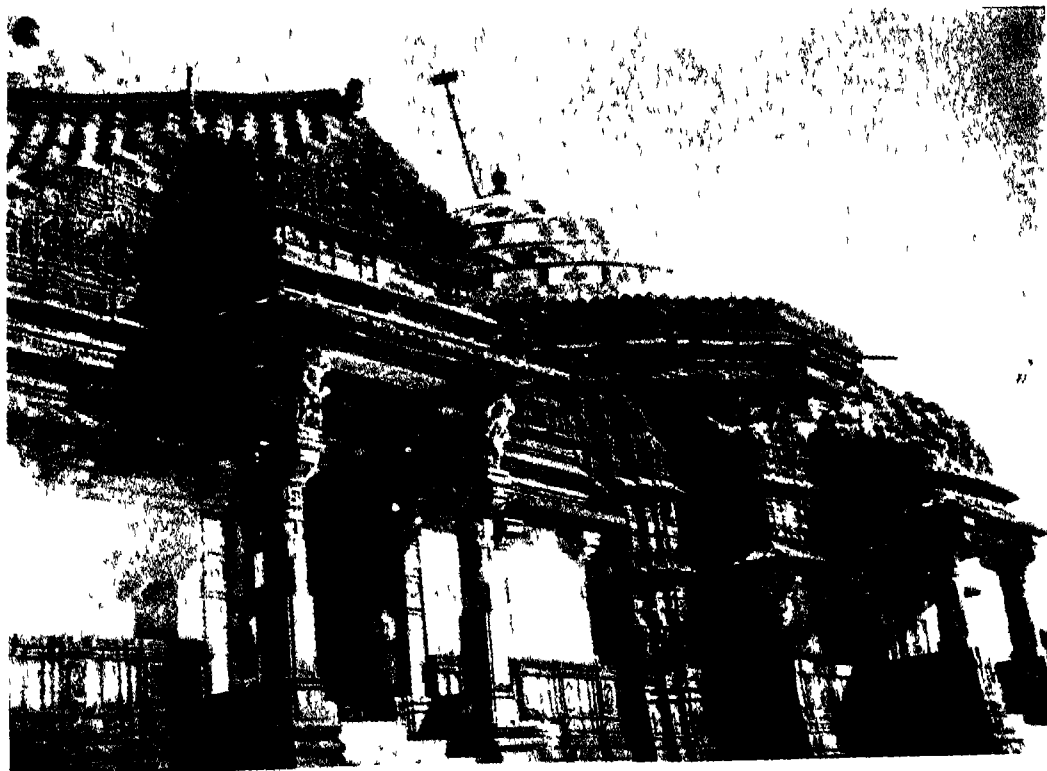
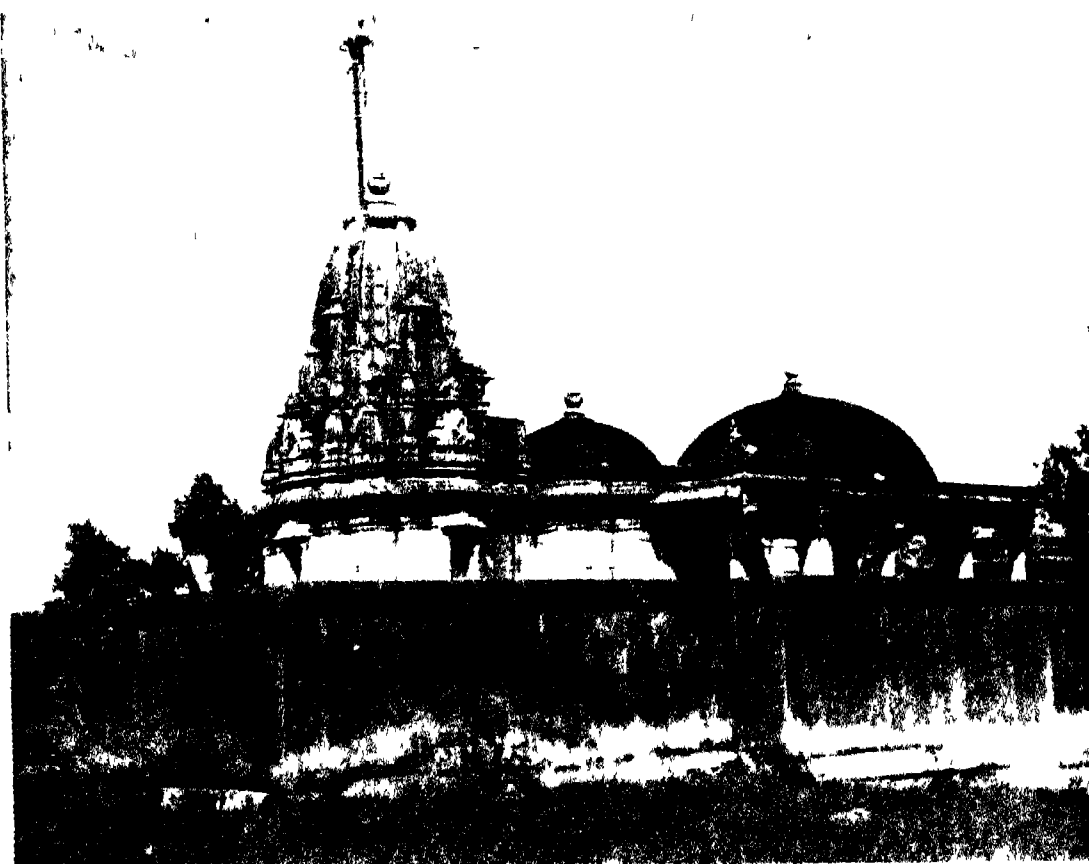
95. Abu : Lūnavasahī, *raṅgamaṇḍapa*, *sabhāpadmamandāraka* ceiling in central nave

96. View of Fig. 95 from below

97 Abu Lū avasahī, *mukhamaṇ ḍapa, padmamandāraka* ceiling

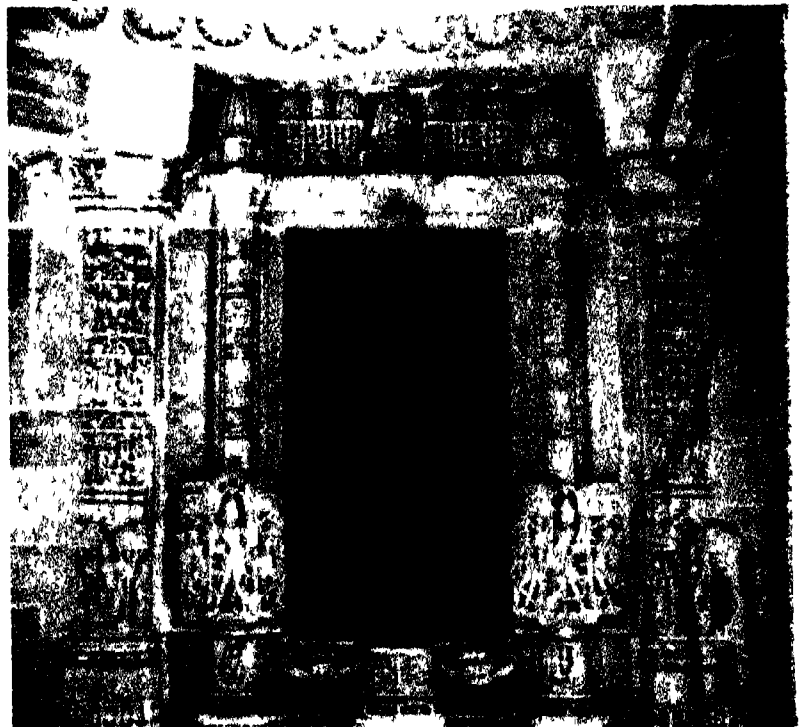
98 Abu Lūṇavasahī, *raṅgamaṇḍapa*, Vidyādharas in *sabhāpadmamandāraka* ceiling in nave

99. Abu Lūṇavasahī, *raṅgamaṇḍapa*, south portico, *mandāraka* ceiling

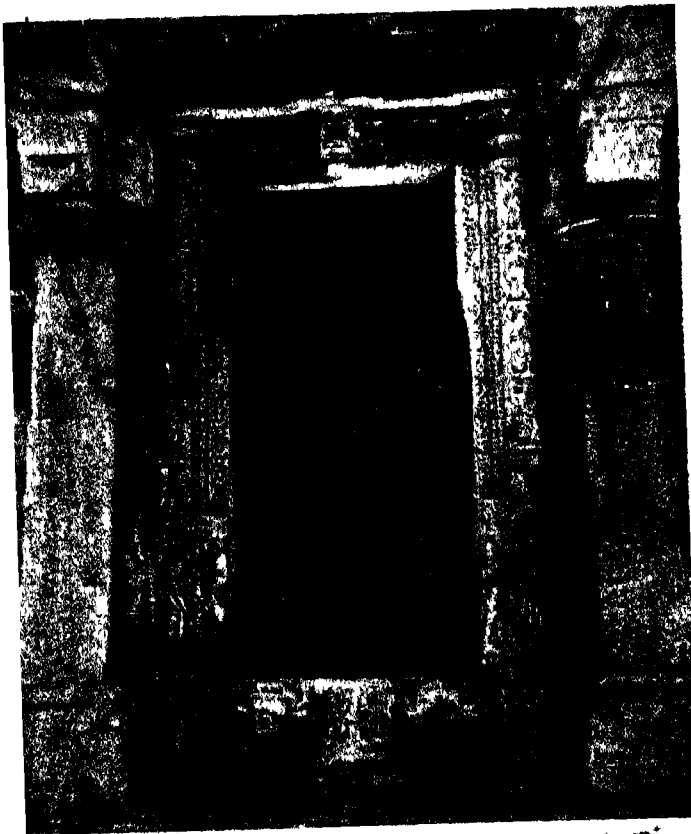
100. Abu . Lūṇavasahī, *mukhamaṇḍapa*, ceiling

101. Abu . Lūṇavasahī, *raṅgamaṇḍapa*, south portico, *samatala* ceiling showing birth-rite of Kṛṣṇa

102. Abu : Lūṇavasahī, *devakulikā* 11, *samatala* ceiling (B) showing renunciation of Nemināthа

103. Abu : Lūṇavasahī, *hastiśālā*, elephants

104. Abu : Lūṇavasahī, *devakulikā* 10, *samatala* ceiling (A) showing Cakreśvarī with attendant figures

105 Abu Lūṇavasahi, *hastiśālā*, grilles

106 Abu Lūṇavasahi, *hastiśālā*, portrait sculptures of Tejapāla and his wife Anupamādevī

107. Abu Lūṇavasahī, the passage between main entrance and *raṅgamaṇḍapa*

108 Girnar. Vastupālavihāra, south shrine, *maṇḍovara*

109. Girnar Vastupālavihāra, *maṇḍapa* and south shrine, view from northwest

110 Kumbharia Sambhavanātha temple, general view from southeast

111. Kumbharia . Sambhavanātha temple, *gūḍhamaṇḍapa*, east porch from south

112· Kumbharia · Sambhavanātha temple, *gūḍhamaṇḍapa*, doorframe

113. Mıanı : Jaına temple, general view from northwest

114 Miani Jaina temple, *gūdhamaṇḍapa*, doorframe

115. Mıanı : Jaına temple, *garbhagṛha*, doorfram

116. Miani · Jaina temple, *gūḍhamaṇḍapa*, ceiling

117. Kanthkot Mahāvira temple, general view from southwest

118. Kanthkot Mahāvīra temple, general view from southeast

119. Kanthkot : Mahāvīra temple, *gūḍhamaṇḍapa*, ceiling